

FINE ARTS

NOVEMBER 1, 1949

THE *Art* digest

Gauguin's Easy Chair by Vincent Van Gogh. Included in the Van Gogh exhibition at the Metropolitan Museum. See Page 10

35
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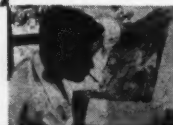
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THE ART DIGEST

Vol. 24, No. 3

November 1, 1949

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Missing Maurers

SIR: In connection with the life of Alfred H. Maurer (1868-1932) at which I am at work, I should appreciate having information in regard to two items:

1. The portrait bust of Maurer by Jo Davidson, sculptured in Paris in 1907 and exhibited at the Pennsylvania Academy of Fine Arts in 1908. It was never returned to the sculptor.

2. A watercolor by Louis Maurer (1832-1932) of his wife and two children, called *Watching the Swans*, Central Park, 1875. It was sold at auction at the American Art Association-Anderson Galleries on January 27, 1938, for \$40.

—ELIZABETH MCCAUSLAND,
New York, N. Y.

Merci M. Ozenfant

SIR: I appreciate very much the large space you allotted to the . . . exhibition of work by my students.

They are encouraged by the intelligent criticism of Miss Breuning.

—AMEDEE J. OZENFANT,
New York City

Mistaken Identity

SIR: Correction on the item "Annual Pre-Season Group" (ART DIGEST, Oct. 15, p. 19): "Edwin C. Dimley's landscape of dark cliffs . . ." should read—painted by Joseph Domareki. It is a gouache titled *Rocks and Gulls*.

—JOSEPH DOMAREKI,
South Orange, N. J.

We Also Serve . . .

SIR: Many thanks for helping me locate my painting *The House that Fell Not*. Just had a special airmail letter from Mr. Val Clear of Clearwater saying that it had been located in their storeroom. I am very grateful for this service you have performed for me. Maybe I can get more friends to take the DIGEST as a token of thanks.

—LOIS BARTLETT TRACY,
Laconia, N. H.



"Joe Martin" by Thomas Stephens

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Comments:

Touring Treasures

FOR THOSE MILLIONS of Americans who will never have the opportunity to make the "crossing" it is indeed welcome news that two more segments of Europe's artistic heritage have been brought to our shores. A selection of 125 old masters, plus silver and jewels, from the Hapsburg Collection in Vienna, termed by scholars the finest show of art America has ever seen, will open a good-will tour at the National Gallery in Washington later this month, prior to visits to New York, Chicago and San Francisco. Meanwhile the Metropolitan Museum in New York shows the most comprehensive exhibition of works by Vincent Van Gogh ever seen in the United States (see cover and page 10).

Following so soon after the notable exhibition of masterpieces from that now famous German salt mine, which earned more than a quarter million dollars on a nation-wide tour for the relief of German children in the American Zone, these two exhibitions provide us with the equivalent of a visit abroad that may never be repeated—especially in view of the cold war threats. Any expenses involved should be chalked off to education. The Van Gogh show, for example, has an admission charge of 50 cents, little enough to spend on discovering some of the essentials behind "the modern viewpoint."

The Hapsburg paintings, assembled during three centuries by the ruling princes of Spain, Holland and Central Europe, epitomize the cultural value of private enterprise to a nation. Hence the special importance of such an exhibition to the America of today; for under our present tax system it is doubtful if we will produce another Andrew Mellon, who gave us the gallery where the Hapsburg treasures will hang.

Fifty million is the valuation placed on the paintings, silver and precious stones contained in the collection from Vienna, but monetary accountancy has nothing to do with things that cannot be replaced. Had not the Hapsburgs estimated objects of beauty on a par with political power, how many of these exhibits would have been destroyed during the turmoil that marked their rule until their fall in 1918? Unless or until the materialistic Soviets extend the Iron Curtain across all of Austria, these treasures remain the property of the state museums in Vienna and the people of the world.

The Van Gogh exhibition is another successful example of collaboration among American museums. As reported elsewhere (see page 10), this is an international loan exhibition, with 48 paintings coming from the collection of Vincent W. Van Gogh, the artist's nephew and 18 from Holland's Kröller-Müller State Museum. Most of the rare drawings came from the same sources. Selection was made by Theodore Rousseau, Jr., curator of paintings at the Metropolitan, and Daniel Catton Rich, director of the Chicago Art Institute, where the exhibition will go on view Feb. 1, after leaving New York Jan. 15.

Three of eight Metropolitan New York's newspapers consider art important enough to hire a critic, and of these three the *Herald-Tribune's* Emily Genauer made the most cogent comment. A quote explaining Van Gogh's growing popularity among Americans and his millions of reproductions:

"In a rising tide of regimentation Van Gogh has become a symbol of rugged individualism. He was a man with courage and faith enough to reject the satisfactions and joys of a normal life in order to pursue an ideal. At the same time, for all his individualism, he was guided by overwhelming

social purpose. He was, in short, a combination of Bohemian and saviour and as such the embodiment of most men's conflicting ideals."

* * *

AMERICANS IN VIENNA:—An important exhibition of American watercolors will be on view at the Albertina Gallery in Vienna until Dec. 4, according to an announcement from Carlos Moseley of the Department of the United States Army. Among the 59 paintings lent by museums and private collectors are examples by Homer, Eakins, Marin, Burchfield, Demuth, Maurice Prendergast, Marsh, Morris Graves and Lyonel Feininger. Considering the fact that the State Department killed the Leroy Davidson tour not so long ago because the politicians thought it too radical, the present assemblage seems unusually modern. Maybe the two departments do not share a common taste in art.

* * *

WHEN IS A VAN GOGH?—The current controversy revolving around the authenticity of a "lost" Van Gogh, *Study by Candlelight*, purchased in 1948 by William Goetz, executive producer of Universal Pictures Company, appears to be headed for a sensible solution. The question was raised by W. V. van Gogh, nephew of the artist, who is now in the United States in connection with the important Van Gogh exhibition at the Metropolitan Museum. Instead of leaving the decision to an expensive jury trial, wherein the verdict would be left to the emotions of a layman jury or a political judge, the interested parties have agreed to abide by the opinion of a panel of four American experts. They are Sheldon Keck of the Brooklyn Museum, Alfred Barr of the Museum of Modern Art, George Stout of the Worcester Museum and James Plaut of the Boston Institute of Contemporary Art.

The Metropolitan picked the committee; all expenses and a honorarium to each expert will be paid by the Metropolitan. The painting is now in the hands of the experts, and their decision will be announced within a month. It all adds up to common sense. Most important is the international acknowledgement accorded American scholarship, which through the course of trade and history is due for world leadership. No longer omnipotent in a cynical post-war environment is the European scholar—too many have been found fallible. Only danger in the Van Gogh case is a split decision—as is often the case in the Supreme Court.

* * *

KOKOSCHKA CONTROVERSY:—To the pro and con argument about Oskar Kokoschka's place in the modern movement, Ralph M. Pearson wishes to add a few words of rebuttal to Hugo Feigl's letter last issue: "Since impersonal controversy like this about Kokoschka is undoubtedly healthy and may help excavate truth from atmospheric confusion, let me answer one or two points. First take the charge of Mr. Feigl that I am asking conformity to a set of rules which in the case of Kokoschka would not be his own. The only conformity I am arguing for is to the art of the ages as that manifests itself through the organization of all the parts which we call design. As to how he so conforms, each artist makes his own rules and has complete freedom to unleash all the personality he owns.

"As to Mr. Feigl's quotation from Plato to the effect that 'Beauty is not a form, but a metaphysical principle constitutive of the form,'—am I wrong in reading into this the claim that beauty is a metaphysical principle which creates its own form? The 'form' is present in beauty, in other words. I was only adding a *must* to this. Man-made beauty must have its own 'form.' I might supplement this with another quotation from Mr. Plato: 'If mathematics, measurements and the weighing of parts be taken from any art that which remains will not be much.'"

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THE ART DIGEST

Vol. 24, No. 3

The News Magazine of Art

November 1, 1949



DUCHAMP: *Nude Descending Staircase*



PICASSO: *Old Woman*



GRIS: *The Man in the Cafe*

Arensberg Collection—Born in the Armory, Bows in Chicago

By C. J. Bulliet

CHICAGO:—There are two good ways of looking at the Art Institute's major autumn show which is made up of the cream of the collection of Twentieth-century art owned by Mr. and Mrs. Walter Arensberg of Hollywood. One way is in retrospect, remembering the collection as it was assembled piece by piece through all these years. It started with the 1913 Armory Show in New York and Chicago, where Mr. Arensberg was intrigued particularly by the sensational *Nude Descending a Staircase*, the merry jest of wise-cracking visitors.

The other way to look at it is to enter the East Wing galleries at the Institute with preconceived notions effaced as thoroughly as possible, and to try to size up the show in the light of 1949.

Marcel Duchamp's *Nude Descending a Staircase* will still rate high. But, to me, Picasso's *Old Woman* seems to take first honors. It belongs to the period when the youthful Picasso was improving upon both his fellow Spaniard, Goya, and a Frenchman who had captured his enthusiasm—Toulouse-Lautrec. Picasso's cubist and many of his later periods are well represented in the Arensberg collection, but I think his reputation as the world's foremost living painter could rest better on the *Old Woman*.

Considering cubism for a moment, no Picasso in the show matches Juan Gris' *The Man in the Cafe*. It has long been a theory of mine that there were only two major cubists—Picasso and his countryman, Gris. Picasso is more

versatile in his inventions than Gris, but he is neither so rich in poetic imagination, nor so subtle. Were I submitting my case to a jury of unprejudiced art experts, I'd rest with *The Man in the Cafe*.

This isn't to say, though, that *Nude Descending a Staircase* is to be slighted. Whether or not you can see an actual feminine creature, of *September Morn* or *Ecstasy* innocence, you'll be gazing at one of the genuine phenomena of modern painting. Despite snubs and snoots of the art critics, she was the popular sensation of the Armory Show both in New York and in Chicago. She

DUCHAMP: *The Artist's Father*



had her day again in the Chicago Century of Progress show in 1933, and is more than apt to make a comeback in the present exhibition.

In 1914, Arthur Jerome Eddy, Chicago collector and the first notable American historian of "modernism," reported about the *Nude* faithfully in his book, "Cubists and Post-Impressionists," but missed the boat as a prophet:

"With keen journalistic instinct the papers seized *Nude Descending a Staircase* and exploited it for all—and more—than it was worth. With this picture in the room it was impossible for the public to give the serious works the attention they deserved. As a work of art it is nothing."

For a zero, the *Nude* has done pretty well for herself. Arensberg, then a novice, saw something in the picture that the veteran Mr. Eddy couldn't detect. He tried to buy it, but it wasn't for sale. Duchamp made him a faithful copy of approximately the same size, but differing in color and in some minor details.

Later, Arensberg succeeded in buying the original, plus two studies for the picture. The four hang as a group on the Institute's walls.

Nude Descending a Staircase is still an extraordinary painting. Not static, as most great cubist paintings are but endowed with an irresistible suggestion of motion. Some wag nicknamed it: "an explosion in a boiler factory."

Arensberg liked the *Nude* so well that he proceeded to buy up all the other available Marcel Duchamp paintings. These include *The King and Queen Surrounded by Swift Nudes* (whose notoriety is second only to that

of the girl on the staircase); some realistic elongated nudes; and *Portrait of the Artist's Father*, painted in 1910, which has an artistic distinction approaching that of Picasso's *Old Woman*.

Duchamp, in town for the opening of the Arensberg exhibition, will paint again—if the spirit ever moves him. A quarter of a century ago, believing that modernism was going sterile, Duchamp astonished the art world by laying aside his brushes to devote his time to playing chess. He preferred New York to Paris, and America acquired a great chess player. But it lost a painter who could be used now to help rescue "the American scene" from doodlers.

Another master in the Arensberg show whose fame increases as the notoriety of multitudes of fourflushers wanes, is Paul Klee. Klee's *Fish Magic*, has unearthly beauty and mystic significance.

Marc Chagall's *The Poet* is a worthy example by a painter who deserves a section as large as Duchamp's and Picasso's. Chagall is one of the few older modernists who progress.

Salvador Dali, now a resident of California, is present with *Soft Construction with Boiled Beans; Premonition of Civil War*. It may eventually go down in art history alongside the famous Kandinsky accident owned by the Art Institute, *Improvisation No. 30 (Warlike Theme)*, painted in 1913 and regarded as a World War I prophecy.

Among a multitude of pictures which arouse memories in old-timers are Gleizes' *Man on a Balcony*, an easy bit of early cubist portraiture deemed by Eddy a worthy frontispiece for his book; Rouault's superb, melancholy *Polichinelle*; a small choice Renoir nude; a little Rousseau landscape; a small nude and a fruit piece by Cézanne; Jawlensky's *Earth*; Chirico's *Soothsayer's Recompense*, and Picabia's *Dancers*, painted in 1912.

But the Arensbergs haven't confined themselves to old-world masters. Among their Americans are some fine Mexi-

cans, notably Carlos Merida's *Deer Dance* and Montenegro's portrait superimposed on portrait, *The Double*.

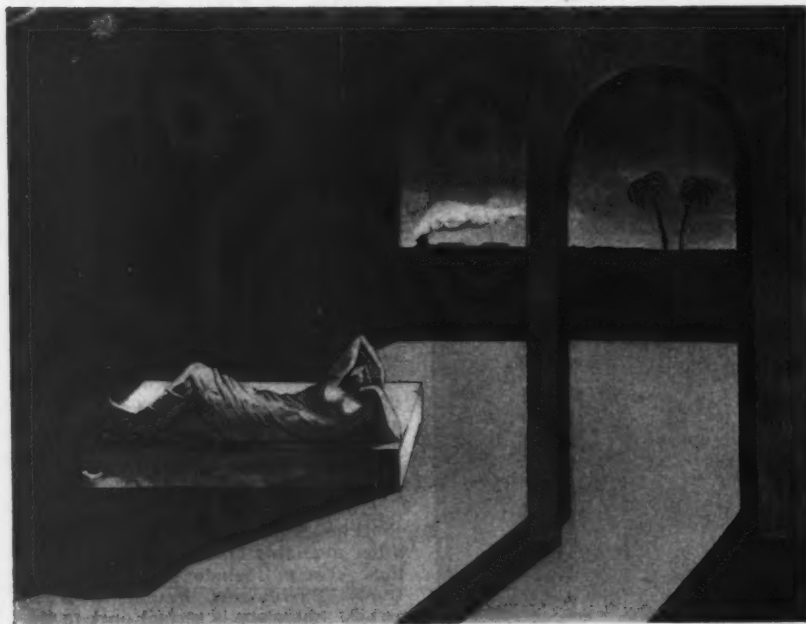
New to me is a ringing portrait of D. H. Lawrence by the house painter, cowboy and writer, Knud Merrill. Another intriguing painting is *White Belt Cattle* by Lawrence Lebduska.

In the sculpture section, a whole gallery is devoted to Brancusi, sixteen pieces in all. Two are as famous as the outstanding paintings: the marble *Mlle. Pogany* and the brass *Bird in Flight*. The *Bird* was the subject of considerable controversy in 1925 when it was held up by the United States Customs in New York—the authorities couldn't decide whether it was a work of art or some object of utility like a potato masher. *Mlle. Pogany*, on first presentation in America, was regarded as a monstrosity. Time has softened the popular estimates of both pieces. We've since turned our indignation on sculptors like Henry Moore.

ROUSSEAU: *Village Street Scene*



CHIRICO: *The Soothsayer's Recompense*



Los Angeles Events

By Arthur Millier

LOS ANGELES:—The arts of ancient Persia, China and Pre-Columbian America are having three impressive shows.

The Pasadena Art Institutes' Persian exhibit consists of 118 paintings, illuminated books, carpets and examples of jewelry and pottery dating from the ninth to the nineteenth century. Twenty museums and private collections have lent objects, some of the finest coming from the Walters Gallery, Baltimore. This, the best show of Persian art ever seen here, is on view through Nov. 21. It was assembled by Director Alvin Eastman.

Not since Roland McKinney staged a Pre-Columbian exhibit in 1940 has this region seen a Pre-Columbian show like the one Millard Sheets is presenting at Scripps College, Claremont, through Nov. 10. The display of nearly three hundred pieces is drawn entirely from local collections, nearly three-quarters of it from Earl Stendahl.

The exhibit stresses the lively, crude terra cotta figures of the Tarascan culture. Sheets' Zapotecan seated god and his Mayan white clay group of a man and woman rowing their child's ashes to the isle of the dead are exceptionally fine. Other collectors who lent are the Charles Loughtons, Vincent Prices, Walter Arensbergs, William Wilders, Harold Buchmans, Milton Holmeses, Bill Pearsons, William H. Wrights and Ralph Altman.

At Pomona College, Claremont, Kenneth E. Foster obtained the Eric Mayell collection of ancient jade, bronze and ceramics, for long-term loan and showed it last month with a selection from the Metropolitan Museum's exhibition of contemporary Chinese paintings. The Mayell collection is rich in prehistoric material, including fabulous coins.

Group shows have tumbled over each other here. People who were irked at the "contemporary" character of the California Centennial Exhibition found comfort in the Fifth Annual Los Angeles Art Exhibition staged by the Municipal Art Commission in the Greek Theater. This was dominantly conservative but also far ahead of previous city shows in quality. Top awards went to Clarence Hinkle, George Gibson and John R. Horton. The show closed Oct. 30.

Closing the same day was the ninth annual invitational purchase prize exhibition of American paintings presented by the Chaffey Community Art Association in Chaffey College, Ontario (Calif.). Nineteen eastern and 31 western painters were represented. A purchase prize of \$500 will add one painting to the group's permanent collection. Since the Annual was established, 80 paintings have been purchased in Ontario as a result of the shows.

Still other group shows bedevil critics but delight the exhibitors and, one hopes, the public. Some 70 Southern California members of Artists Equity contributed to simultaneous October exhibitions in nine art galleries from Pasadena to Beverly Hills. And the Los Angeles Art Association is holding its annual artist-members' show through Nov. 3, consisting of paintings, sculpture and prints by 108 people.

Hope in Cincinnati

WHAT KIND OF ART do an art professor and his artist wife collect? Visitors to the Cincinnati Art Museum will get one answer to that question if they visit the current showing of the collection of Henry Radford Hope, shown under the auspices of the Cincinnati Modern Art Society.

What the Hopes have collected is a cross section of progressive art trends of the past two decades illustrated by the work of top-drawer moderns, both American and European. Its a well-balanced group, a miniature contemporary art course in itself.

The Americans range from Avery to Zorach, embracing such pacesetters as Kuniyoshi, Hartley, Weber and the newly American Beckmann. Highlighted among the Europeans is the work of Picasso, Braque, Vlaminck, Lipchitz, Lehbruck and Moore.

The Hope taste is catholic enough to choose the diverse styles of Davis and Dubuffet, Maillol and Miro. In all, the showing comprises some 20 oil paintings, a group of watercolors, and 12 sculptures, including one statue by Mrs. Hope.

Big Three Duplicate

THREE "OLD MASTERS" of modern art—Braque, Matisse and Picasso—are having their innings in two exhibitions now current. At the Rosenberg Gallery the most recent of Braque's still-lives, *Table with Vase of Lilies*, evidences his late adoption of directly represented objective forms. A handsome, decorative canvas, it displays the discipline of cubism in this more representational assemblage of objects. As if to atone for this realistic departure, Braque has reverted to cubistic formula by slyly tucking a lettered paper on one corner of the table.

Interior with Yellow Arm Chair by Matisse, at this gallery, emphasizes the recent stepping up of this artist's palette to brilliance (in the yellows and touches of red and green), while the seated figure possesses a solidity of form and soundness of definition also characteristic of his later work. The protean Picasso is represented here by an early *Still-Life with Fishes*, a cubist abstraction in which curving lines predominate. A more recent canvas, *Fishes*, is an arresting mingling of realistic objects with abstract forms, heightened by glowing accents of color. (To Nov. 12.)

At the Hugo Gallery, one of the *Etretat* series by Matisse—a woman seated at an open window—displays a subjective harmony in its exquisite limpidity of color merged with light. As always in the figure pieces of this period, there is a perfection of spatial design. Braque's still-life here—a small canvas—attains an actual vehemence of color; but a larger one, carried out in paler notes, is an impeccable example of his semi-cubist design. Picasso is represented by one of his surrealist fantasies, an apparent disintegration of vegetable form in a violence of linear whorls and sharp diagonals. (To Nov. 12.)—MARGARET BREUNING.



BERMAN: *The Obelisks*

Less Theatre, More Drama for Berman

THERE IS PROBABLY LITTLE DOUBT in anyone's mind at this late date that Eugene Berman is one of the most technically accomplished artists working anywhere in the world today. Nor will there be many to question his imagination, his taste, or his sense of drama.

Of his vitality, his warmth, his force, however, there has been more than a little doubt. The new exhibition of his paintings at Knoedler's will help, I think, to clarify his position. It will help because Berman's own approach, as evidenced by his newest work, is changing. Some of its remoteness, its theatricalism, its rhetoric are gone. Berman has grown a little—not too much—closer to his pictures and to us. There is a greater sense of immediacy and of participation in them. They are no longer spectacles in which his figures move like the *dramatis personae* of a ballet. Figures move *within* their background rather than against it, and if we still do not care terribly what it is they are doing, at least their actions make an integrated drama. Some day Berman will let go, will really begin to care deeply about life and people, and

then, with his taste and technique, the results will be something to see and to feel.

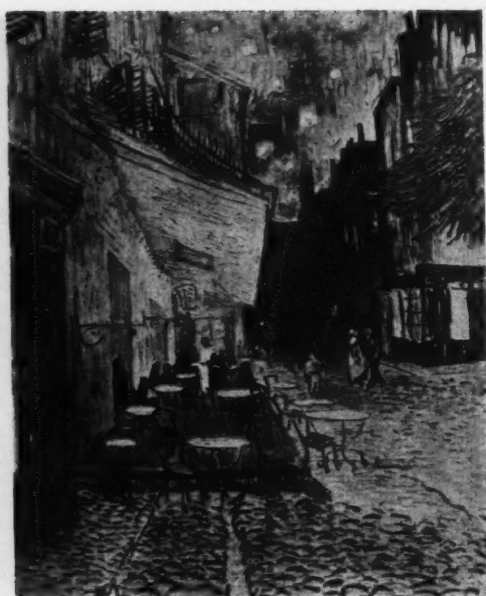
In the meantime the pictures in the new Knoedler show which commend themselves most eloquently are his *Somber Still-Life*, *Steep Bridge*, *Madonna of the Grotto* and *Volcano*.

One aspect of the new pictures puzzles me. Shortly after the war Berman told me that he gave his new pictures their curious, spattered, almost mouldy surface because this symbolized for him all the bullet-holes with which the world's walls have been peppered during the war, as well as our whole moral and spiritual degeneration. In these newest works the surfaces remain, turning up even in a still-life of watermelons. One wonders whether Berman is still obsessed with the theme of destruction (and it would seem strange indeed in a still-life of luscious fruit), or whether now he uses the formula merely as a technical device to give his pictures added surface interest. (To Nov. 26.)

—EMILY GENAUER.



VAN GOGH: *Fishing Boats on the Beach*
Lent by Vincent W. Van Gogh



VAN GOGH: *A Sidewalk Cafe at Night*
Lent by the Kröller-Müller Museum

Holland Lends Us a Full View of Van Gogh

By Margaret Breuning

THE LARGEST EXHIBITION OF THE WORK of Vincent Van Gogh ever held in this country is now on view at the Metropolitan Museum, filling ten galleries with paintings and drawings. This comprehensive show brings an awed realization of the painter's innate gifts. Despite the fact that he began his career as an artist at the age of twenty-eight and died in his thirty-seventh year, that he was almost entirely self-taught and that he was handicapped both by physical weakness and at times by mental confusion, he produced an amazingly large oeuvre, which was stamped throughout with the indisputable mark of his genius.

It must be admitted that Van Gogh's harsh, uncompromising character accounts for much of the misery of his life, a life so checkered by misfortune that the wonder is not that he eventually went mad, but that his enfeebled physique, held at such a fever pitch of emotion, preserved sanity for so long. His early disordered life of failures, disappointments and disillusion left its mark upon the man and upon his work.

The son of a pastor in the Netherlands, his early preoccupation was with religion, and his cherished dream was to become a minister. By a curious quirk of fate his uncle, a picture dealer, placed him with a Paris art firm as salesman. Later he was transferred to London. It was here that he began to take an active interest in art and to study pictures. Religion, the background of his life, was not neglected; he haunted churches and intensified the curious mystic strain of his nature.

He was again transferred to Paris. It is scarcely necessary to state that he was not a successful salesman. His sales talk in the Paris gallery was more concerned with the Bible than with the pictures on the walls. Quite naturally his services had to be dis-

pensed with. He had passed through one disastrous love affair that left a scar upon his sensitive nature; he was soon to endure another such disillusion. He passed from one failure to another: a teacher of French in an English school; an assistant to an English pastor; a theological student. The theological seminary was another milestone of failure, for Vincent could not bear the grind of application it demanded. His study of dead languages was constantly interrupted by the vital accents of art in the reproductions of great paintings he hung on his walls. When it was apparent that it would be impossible for him to pass the finals, he begged to be allowed to go to the mining village of La Borinage, as a lay preacher. There, he felt, the wellspring of compassion gushing from his heart would be more useful in ministering to the poor and lowly than any formal training.

From the first he was an object of suspicion and distrust. The townsmen looked askance on his sharing his miserable pittance with the still more wretched miners. The clergy felt his practices were a criticism of their attitude. Affairs came to a head when a strike broke out among the miners. It was felt that Van Gogh sympathized with it, perhaps actually fostered it. He was obliged to give up his post. A period of drifting and despair followed. He attempted to live with his family, but another unfortunate love affair caused him to leave this refuge. He shut himself up in his studio at Drenthe and continued to draw "pictures of the people for the people," as he asserted, seeking with laborious intensity a mastery of line.

After a stay in Amsterdam and later in the Hague, where one of the tragic episodes of his life contributed further to the deterioration of his physical and mental life, he returned to his father's home, at Nuenen, and began to paint.

The drawings of his Holland period and those made at Nuenen, shown here, evidence his achievement of draftsman-ship. His line ceased to be descriptive and became functional, passing from stimulating illustration to significant artistic description. In *Woman Cleaning a Pan*, one is impressed not only by the vigor of contour lines and the appropriate capturing of bodily gesture, but by Van Gogh's ability to bring the work to completeness of statement.

Van Gogh approached painting with a certain diffidence, debating whether he was worthy of so high a calling. Yet the group of his early Holland canvases, never shown here before (with the exception of the famous *Potato Eaters*) is one of the most arresting features of this exhibition. The sense of mass and solidity in the forms, the vigor of brushwork, and the relevance of inner life to bodily gesture are no less than amazing. The symbolism of the worker subservient to his machine, in *The Loom*; the forthrightness and power of such figures as *Fisherman on the Beach* or *Woman in a Red Bonnet*, affirm the emergence of his latent genius.

Later he joined his devoted brother, Theo, in Paris, where he encountered Impressionist paintings for the first time. Their sparkling play of light and color was a revelation to him. Up to this time, he had followed the Dutch tradition of earthy colors in rather somber effects. He began to set his palette in lighter notes to gain the brilliance of these glowing canvases. The kindly Pissarro instructed him in the technique of broken color. Seurat inducted him into the procedure of *Pointillisme*, but this building up of form with dots of color was too meticulous for Van Gogh's impetuous nature. He soon expanded the dots into the slashing swirls that are characteristic of so much of his work. Yet from all

these new influences he assimilated only the gift that he felt consonant with his own powers—seeking with discrimination to obtain the *mot juste* for his artistic language.

Both the unsuitability of the fervid life of Paris for his nervous temperament, and the difficulties caused by his unfortunate contacts with the artists about him, led to Van Gogh's removal to Arles, in the South of France. In Paris, he had greatly developed his art; in Arles he found himself. He responded immediately to this new world of light and color, in which he found himself. He set down his swift reactions in an almost overwhelming intensity; the plastic structure of this radiant world was negligible in comparison with its compelling beauty. Naturally, in this swift seizure of a conception there was no time for the careful development of great design, or for allowing ideas to grow slowly into the formal canons of classical art.

But he found what might be called

tive harmonies. This happy period of his life was shattered by the painful episode of his attack on Gauguin. He was sent to a hospital at St. Remy, where, allowed paper and pencil, he drew designs from Delacroix and Rembrandt until he was again able to paint. In his later period, at Auvers, near Paris, he painted a number of memorable canvases, none more poignant than *Crows Over the Wheat Fields*, which seems to have an ominous suggestion of his approaching, tragic end.

This exhibition sponsored by the Metropolitan Museum and the Art Institute of Chicago is international in its character: forty-eight paintings are from the collection of Vincent W. Van Gogh, the artist's nephew, and eighteen were lent by the Government of the Netherlands from the Kröller-Müller State Museum. Sixty-six of the drawings displayed are also from these collections. In addition, loans have been made by public institutions and private owners in this country. (Through Jan. 15.)

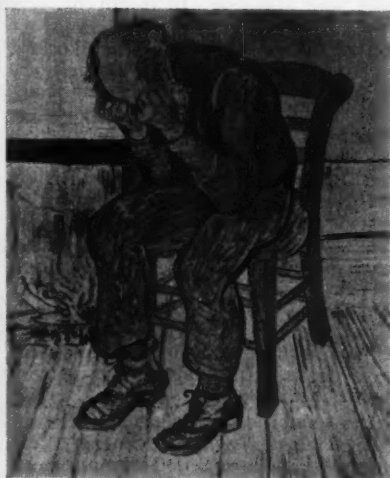
Dufy's New Substance

AS ART HISTORY GOES, a score of years is as a moment. And yet within our own time, even in that moment values have had a chance to readjust themselves. Yesterday's giants are often counted today's pigmies.

Raoul Dufy is one of the men about whom there has remained considerable question. Some groups have all but dismissed him as a lightweight, capable only of the most charming but superficial pastiches. Others have stoutly maintained that an artist of such style, such wit and such taste may not so quickly be marked off the books, that he must be measured by his own yardstick, and that the qualities he possesses represent an aspect of art expression so rarely encountered in such perfection in this inelegant age, that they should not be minimized.

I think, then, that Louis Carre's Dufy exhibition comes along at a most opportune moment. Surely it must serve to reaffirm Dufy's position, to reestablish him as an artist not only of charm but also of substance. There are, for example, three harvest scenes in the exhibition, executed in 1945 and 46, when Dufy was just turning seventy, that have, for all their characteristically capricious line and heightened movement, a degree of body and solidity that is almost classic. In one of them, *Depicage à la Nympe*, even color has a muted resonance in line with the weightier plastic approach. In it that other facet of the Gallic personality, earthiness, which heretofore in Dufy has been subordinated to elegance, is expressed with force.

Other pictures of exceptional interest in Dufy's show are his studies of musicians and musical instruments. I shouldn't say that all of these quite come off, but I find most fascinating Dufy's efforts to express music in terms of color areas. (To Nov. 30.)—E. G.



VAN GOGH: *On the Threshold of Eternity* and *Woman Cleaning a Pan* Lent by the Kröller-Müller Museum

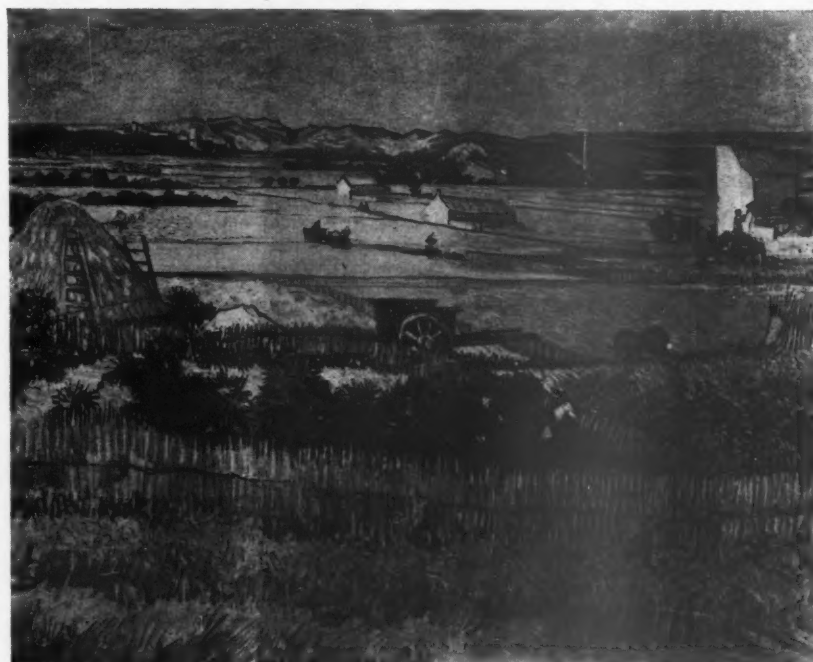


VAN GOGH: *View of La Crau*, lent by Vincent W. Van Gogh

a shorthand of form and color, exactly adapted to express what he had to say, to wring from each object its material and spiritual significance. He tried to penetrate beneath the ephemeral appearance of the world about him to the profound import that he believed to be there. From the familiar and local, he often evoked something of the universal. He was convinced in the words of the Victorian poet that "things mean and mean intensely."

His anxiety to express himself is felt in the feverish intensity of his art, yet in his best work, he found means to realize this emotional experience in artistic language. Having cleaned up his palette in Paris and set it with pure, limpid color, he now proceeded to raise these hues to more positive harmonies. Almost overwhelmed by the brilliant light of the South, he used more and more yellows, making his canvases glow.

That all-penetrating radiance of the Midi, flashing back from red roofs and white walls, that tremendous orchestration of light and color, he conveyed in melodious phrasing. Color means something by itself, he once asserted. He proved this conviction by his use of color in unusual, unexpected and effective





SHAHN: *May Five*

Shahn's Bitterness Leavened with Wit

THERE IS A NEW BEN SHAHN EXHIBITION at the Downtown Gallery to which most of the pictures have been loaned by such collectors as Nelson Rockefeller, the Walter Paepckes, Wright Ludington, the Smith College Museum of Art, and Duncan Phillips. Although all of the works shown have been executed within the past three years, not a few will prove to be familiar to gallery regulars, having turned up before this in important national shows.

Seen for the first time together, however, they present a curious phase of Shahn's recent development. He would seem no longer to be the extremely gifted, sensitive but also grim commentator on social evils. Or, if he is, his bitterness today is leavened with wit and an arresting and almost desperate "Let us be gay" attitude.

Summertime, for instance, is a tour de force of capricious pattern, spilling over from the man's shirt to his background, suffusing everything in the midst of these colorful arabesques with a sunny freshness and gaiety. And yet the man's face is as grim and unhappy as ever. Perhaps Shahn is too, and this is the whole point of his picture—that it is impossible today truly to give oneself up to joy.

Sound in the Mulberry Trees is still, (it turned up recently in a gallery group show) the best picture in the show. In this canvas, which takes its title from a line in scriptures, there is that balance of solid but wonderfully subtle color areas with an exquisite calligraphic pattern that marks Shahn at his best (it also appears, for instance, in the superb *Red Staircase* now owned by the St. Louis Museum).

Silent Music I found deeply absorbing too. It is a painting which grew out of a drawing executed for an in-

stitutional advertisement made for the Columbia Broadcasting Company, a drawing of empty musicians' chairs during a concert intermission. Now the same drawing has been repeated on a very much larger scale, and set against a background of liquid, nacreous colors. There isn't a figure in the composition but one can feel the presence of every musician who has just walked off-stage leaving his chair still warm with his body. Also the color background suggests wonderfully the sense of music still quivering in the air. If music and body warmth seem unworthy or spurious consideration for measuring a picture's worth, regard it then as an abstract arrangement of intricate line integrated with liquid color—and you'll still love it. (To Nov. 12.)

—EMILY GENAUER.

Ten Women Who Paint

Ten women artists were each given the dreamboat chance of selecting for exhibition the one of her own pictures which "expressed most exactly what the artist intended, to say."

The resulting selections, billed as "Ten Women Who Paint," are now on view at the Smith College Museum of Art in Northampton, Mass., as part of the college's 75th anniversary celebration. (To Nov. 3.)

The ten pictures are Georgia O'Keeffe's *Ram's Head*, *White Hollyhock*, *Hills*; Isabel Bishop's *Ice Cream Cones*; Loren MacIver's *The City*; Elizabeth Sparhawk-Jones' *The Old Maids*; Irene Rice Pereira's *Vacillating Progressions*; Doris Lee's lively *Country Wedding*; Perle Fine's *Pink Troubador*; Ruth Gikow's *Pigalle Musicians*; Esther Geller's *Rebec Player*, and Honore Sharer's *Self Portrait*.

A Modern Viewpoint

By Ralph M. Pearson

The Modern Museum's Philosophy

THE CURRENT EXHIBIT, "Modern Art in Your Life," with which the Museum of Modern Art is celebrating its twentieth anniversary, presents a highly important issue for the consideration of its observers. Whereas certain other major exhibitions, I have argued, did not belong in the Modern because the artists involved had neither learned from nor contributed to the modern movement, this one does eminently belong. The issue, therefore, is not concerned with selective judgment. It goes much deeper. It is demonstrating a basic philosophy. And that philosophy is open to a questioning which must be rather serious for the issue it dramatizes goes to the very roots of the national culture.

This issue is by no means revealed with black and white clarity. It is complex and involved. It would be very easy for the casual visitor to accept the Museum's explanation of its purpose, "Modern Art in Your Life" is designed to show that the appearance and shape of countless objects of our everyday environment are related to, or derived from, modern painting and sculpture, and that modern art is an intrinsic part of modern living." This, on its surface, is obviously a true statement and is amply supported in its superficial implications by the various items shown. The necessity for the serious questioning arises from the superficiality and consequent lack of esthetic integrity with which the profound cultural theme is conceived and demonstrated here.

The exhibition is speciously dramatized. There is a large central room filled with paintings and sculptures by the famous moderns, preponderantly but not exclusively of the Paris School. Opening from this are a number of alcoves filled with utilitarian objects—posters, book covers, textiles, furniture, department store show windows, architecture, advertisements, typography, designed packages and the like, all of which have been influenced by the art movement represented by the paintings and sculptures. In some cases the influence is general, in others specific, as with the many reflections of Dali and Mondrian. In some cases it is authentic, in that artists who are a part of the movement have themselves designed the objects shown. In others the influence is derivative or imitative; commercial designers have "lifted" some superficial aspect of modern design and vulgarized it to meet the "sophisticated" demand for swank or the latest style fad. No distinction is made in catalogue or exhibit between these two mutually antagonistic types of influence; both are equally honored. The cheapness of what some commercial designers will frankly call "their faked up modern designs" is immediately obvious in many examples, perhaps nowhere more obviously than in several window displays. Influence, then, without regard to its integrity, is the dominant theme of the showing. It is amply

[Please turn to page 28]

Rouault's New Lyrics

ROUAULT HAS ALWAYS REMAINED an expressionist while he veered surprisingly from one form of expression to another: from personally devised synthesis of forms to his direct objective portraiture; from liturgical subjects to bitter cynicism; from asymmetrical arrangement of figures to those displaying a considered balance of forms. The current large exhibition of his paintings and watercolors, at the Perls Gallery, emphasizes the fact that his expressionism is entirely of the inner vision, transcending the superficial accidents of appearance. Through a highly personal command of esthetic qualities, he attains a singular intensity.

This exhibition, drawn mainly from his later work, reveals a new lyrical note, a purity of joyous color, an underlying serenity of tone that appears to replace the former tormented fervor. Nothing illustrates this more than the beautiful *Vase de Fleurs*, its glowing notes set against varying shades of blue.

In *Le Miracle*; *Le Faubourg*; *Le Christ et le Pecheurs*, there are none of the anguished notes of sorrow which mark so much of his religious painting. These canvases are imbued with tenderness and a resigned reverence.

One of the most impressive paintings is *Le Pierrot*, in which he seems to embody all his procedures: the suggestion of a figure imprisoned in the framing of heavy contours; the stained glass in translucent colors; the mingling of a Byzantine impassivity with vehemence of presentment; the technical combination of oil and gouache to obtain unusual textures.

Only one of the works of this exhibition has ever been previously shown in this country, *La Fille au Cheveux Roux*, a sculptural figure which is imbued with the bitter condemnation, not of the decadent figure, but of the society that has produced it. It is, perhaps, the outstanding canvas of his series of prostitutes. (To Nov. 26.)

—MARGARET BREUNING.

ROUAULT: *Le Pierrot*



BECKMANN: *Prodigal Son*

Beckmann's Harnessed Power

THE WORK OF MAX BECKMANN, SHOWN AT THE Buchholz Gallery, in some ways puts me in mind of one of America's great western dams. It is a similar spectacle of tremendous, frightening power harnessed into a structure which, within its own beautifully rhythmic, sweeping shapes, holds his force in complete control and yet at the same time makes it more purposeful and powerful.

No living painter—and few dead ones—paints with more explosive, volcanic energy than this German expressionist who left his native land in 1932 and after spending several years on the continent, came to America two years ago where he is now teaching at the art school of the Brooklyn Museum. At the same time, none organizes his pictures more completely and intellectually. Even his smaller compositions are designed as if they were murals, so each area of canvas is carefully planned and rhythmically related to the dominant cadences of the composition as a whole.

Beckmann's technique hasn't changed very much within the past three years, with which this exhibition chiefly concerns itself. He still invests his figures with Gothic mannerisms. He still relies heavily on bold, swinging black lines. He still designs his compositions on a monumental scheme. He still employs a not too involved and easily communicated symbolism. And he still organizes his canvases so compactly that every element of the design seems to exercise an almost magnetic pull on the rest of it.

One or two of the pictures in the show, in comparison with such overwhelming efforts as his triptych entitled *Beginning* seem disappointingly decorative. But surely a man who paints with such powerful intensity is entitled to

relax in something like the still impressive *Nice*, and *Spring Landscape*.

The drawings in the exhibition, executed last summer at Boulder, Colo., deserve special notice. They are not only invested with the typical Beckmann force, but they are endlessly imaginative, utterly disciplined, and functioning as powerfully in space as his great paintings. (To Nov. 5.)

—EMILY GENAUER.

Quintessentials

THE GOUACHES by William Kienbusch, at the Kraushaar Galleries, confirm the impression of the contemporary artist's imaginative approach to his subject and his ability to present it on his own terms. Such work suggests not so much an escape from reality through fantastic vision, as some facet of the objective world, seized upon and made to express the whole character of a visual experience.

In Kienbusch's *Mount Katahdin*, the close-up view of gray forbidding peaks conveys an appreciable realization of the monumental mass beneath them. *Barns and Fences No. 3*, with its curious composition of verticals running down to the picture's edge and dark buildings looming up behind them, is a vivid shorthand rendering of the essentials of a farmyard. The *Kerosene Lamp*, that outmoded object with a decidedly smoky chimney, is actually the only *dramatis persona* of one painting, yet it expresses the very quintessence of a primitive way of life.

Many of the works are carried out in preponderantly dark notes, but they assert their designs forcibly. Among the exceptions to these sable hues are the rust-red triangles of *Blighted Pines*. (To Nov. 19.)—M. B.



GLADYS ROCKMORE DAVIS:
This Little Piggy Went to Market



BENN: *Aspidistra with Fruit*

Kootz Circus

SAM KOOTZ, knowing how to present modern art with old-fashioned showmanship, calls his current exhibition "The Birds and the Beasts" and accompanies the show with a circus-style handbill promising strange and wonderful animals by world renowned artists. Some of the paintings are that, and all add up to an attractive if not startling display of fantasy in modern idiom.

Picasso is, as usual, an authoritative designer in a bright still life, *Cock and Knife*. More ingratiating than usual are Robert Motherwell, who turns both representational and cheerfully decorative in a gay little *Bird*, and Dubuffet, whose *Arab and Gazelle* is painted in his familiar "scrawled-to-shock" style but modified toward conventional unity of color, mood and composition.

The two works of sculpture in the show are also high-lights: a simple, good to feel *Dream Animal* by Arp and a clever *Bush of Elephants* by David Hare. (To Nov. 13.)—J. K. R.

New Horizons for Gladys Davis

GLADYS ROCKMORE DAVIS, in her paintings at the Midtown Galleries, reveals the fact that she is unwilling to stand upon past performance, but continues to push out her boundaries, as it were, to fuller expression. She has also abandoned the garish notes of a palette that was occasionally distressing, for a range which is marked by seductive color in some works and by an intensity of dark notes in others.

Her ability to relate color harmonies in her figure paintings, in which the forms cohere in delicately adjusted balance, is an asset always to be noted in her work. The pyramidal arrangement of *Upsy Daisy* and *The Hair Ribbon* are examples of this ability; their relations of clear, rich color contribute to the even texture of the designs. Also in these canvases, as in others of the exhibition, Mrs. Davis discloses, without any sentimental underlining, a sensi-

tive perception of the dependence of mother and child.

The massive figures of *The Baptism*, first seen at Carnegie, indicate a new departure, successfully followed up in *Nude Back*. This canvas, with its sculptural modeling of dark-hued flesh, its little trickle of black hair escaping from the head covering, attains distinction. *The Kiss*, a mother and child theme in a rhythmic interplay of co-ordinated forms, is impressive, if marred—though only slightly—by the coarse texture of the child's flesh.

A small canvas, *Study of an Infant*, also carried out in a depth of dusky color, possesses the solidity of form and the fluent succession of planes of sculpture, yet is informed with vital warmth. Other outstanding works include *Baby and Butterfly*, *The Corsage*, and *Pat-A-Cake*. (To Nov. 15.)

—MARGARET BREUNING.

Ben Benn Retrospective

A RETROSPECTIVE EXHIBITION of paintings by Ben Benn, at the Artists Gallery is a much deserved tribute. This artist has been producing for many years work that has won him the acclaim of fellow artists, but little public recognition. The current large showing covering the years from 1915 to 1948 should bring him wider recognition.

From the earliest work, his delight in *matière* and his able handling of it are evidenced. Painting with full brush in sweeping strokes, he develops his conceptions vigorously. They are usually objective in basis, but often skillfully combine realism with abstraction. His apparent penchant for green invaried modulations recalls Gauguin's dictum that, if a centimeter of green is effective, a meter is better.

Yet in *Marine with Sea Gulls*, the predominant notes are neutral. In *Still Life with Spoon*, the close-valued notes

of gray support the armature of design. The abstract, linear pattern of trees in *Landscape with White Tree*, obtains depth and incorporates harmoniously objective forms.

In the flower pieces he imparts a vivid life to the flowers. The vertical insistence of the vase holding a few red blossoms and lustrous green leaves in *Gladioli*, is balanced by planes of adjacent color.

Some excellent portraiture is included: the well-known portrait of *Marsden Hartley*; the soundly modeled and vitally characterized *Velida Benn*; the simplified arrangement of *Young Woman with Red Shawl*, its deep, yet reticent color, carried out with fluent brushing. There are many other canvases to be commended, but all are marked by personal approach to subject and ability to carry out individual conceptions.—MARGARET BREUNING.

Refregier's Golden West

ANTON REFREGIER'S EXHIBITION, "San Francisco," at the ACA Gallery, is a remarkable pictorial epic of the famous Gold Rush, described in a series of the turbulent scenes it occasioned, as well

as in its figures such as *The Miner* and *The Prospector*. The creative imagination of the artist has brought a by-gone epoch into an amazing reality.

The clarity and purity of the large color areas of Refregier's tempera medium animate the paintings. The designs are ably co-ordinated to a totality of impression; the immense complication of detail, subdued to coherence. The size of the pictures and the somewhat static quality of many of the scenes of violence suggest mural work (Refregier has demonstrated his brilliance as a mural painter in the work he accomplished for a San Francisco Post Office). In *Persecution of the Chinese*, however, the whole painting is alive with movement.

The city scenes and figures of contemporary life are carried out in a lighter palette and shows the artist's delight in his environment and its people. *Girl with Kite* and *Fence* are two especially successful works, while the ineffable charm of adolescence has been exactly realized in the face of the child leaning over a man's shoulder in *Comics*. (To Nov. 5.)—M. B.



Philadelphia Art News

By Dorothy Drummond

THE 1949 FALL EXHIBITION at Phillips Mill, which embraces the important New Hope and Delaware Valley art area in Pennsylvania, is less "pretty" and more solid than the spring show.

Landscapes and portraits are varied by abstraction and idea canvases. To the fore is Clarence Carter, whose imaginative realism finds outlet in the subtle light-shot grays of *Bottom Land*, a poetic landscape, and in *Earth Bound*, a provocative composition of a hooded, bald-headed man under a seeding sunflower. Carter does not resort to color fireworks for effect.

John Sharp's *Forestry Tapestry*, with fine lace pattern of leafless trees; Charles Coiner's fluidly decorative improvisations on dark foliage and gay insects; Paul Darrow's still-life, *Baroque*, Jon Gnagy's ultra-realistic *The Anvil*, and an amusing flashback to the original pole sitter, *St. Simeon*, by Alden Wicks, suggest the show's range.

Since, today, talent scouts eye such regional offerings with nationals in view, the work of promising newcomers is of more than passing interest, and a second glance should be given to *Music Matinee* by Stella Loeb, *Still-Life* by Ernest Biddle, and *Nantucket Harbour* by Whitney Seymour, Jr.

Among the seasoned exhibitors are George Sotter, John Folinsbee, Daniel Garber, Charles Child, Charles Ward, Walter E. Baum, Arthur Meltzer, Fern I. Coppedge, M. Elizabeth Price, and Paulette Van Roekens.

The sculpture, like the painting, runs from realism to abstraction, and includes a plaque-mural, *The Chef*, by Charles Rudy, and—for the talent scout—*Three Thousand Feet*, a metal under-sea abstraction by Paul F. Remely.

Evelyn Marie Stuart Says:

An English doctor, befuddled by the acute food shortage in his native land, comes out with an old solution, long ago abandoned by humanity: that of executing everyone over a certain age. It looks simple, but history reveals that civilization took its first step when the idea of preserving the aged came in. Yet every young person is inclined to doubt superior sophistication on the part of those who have lived ten to twenty years longer than he.

Many of the world's woes today could be traced to the popularity of "youth movements" during the last few decades. This situation is particularly true in art, where the amateur and the novice have been indulged to the extent that every experiment has been hailed as an innovation and every aberration of emptiness as a new school. Neither the English doctor nor the modernistic false prophet really holds out any strong incentive or benefit to youth in their campaign to destroy life or artistic repute in late middle age or pre-senescence. For there is likely no greater incentive to a well-spent life of worthy effort than the prospect of a peaceful, prosperous and honored old age.



WILLIAM MERRITT CHASE: Dorothy

Hoosier's Birthday

WITH JUSTIFIABLE PRIDE, the John Heron Art Institute in Indianapolis, Indiana, is celebrating a hundredth birthday this month—not its own, of course, but the birthday of a native son, William Merritt Chase (1848-1916).

Nowadays, people don't have much to say about Chase. Like many other American artists of his era, he "shot his bolt" in his own time and even then made his name as a teacher and a painter of attractive portraits and still-lives rather than as an innovator. First and foremost a realist, Chase came through his years of study abroad almost completely unaffected. He was the same Gibraltar in the midst of the early twentieth century's upheavals.

Chase's output can be judged from the inventory of his work which was made in anticipation of the John Heron Art Institute's centennial exhibition. He produced more than a thousand pictures, averaging about twenty-five a year for the forty years of his professional activity. He painted primarily portraits, figure compositions, interiors, landscapes and still-lives—never narrative or historical themes and never anything that bordered on social comment.

But his contributions to American painting should not be minimized because of his inflexibility. At the Art Students League in New York, at schools in Philadelphia, in Chicago, and in Long Island, and finally, in his own school, he taught and was loved by thousands of students.

Chase was born in Williamsport, an Indiana town then known as Ninevah. He was about twelve years old when the family moved to Indianapolis, where he made a hit with his school chums by sketching Indians in colored chalks on blackboards, and where, as a result of his marking up quantities of wrapping paper in his father's shoe-store, he was eventually allowed to study with a local artist.

Some years later, he came to New York, studied at the National Academy, took his own studio and started to paint in earnest. By Christmas of 1871, his paintings—chiefly his still-lives—earned him enough money to pay for a visit with his family, then living in St. Louis. He went with the idea of staying, but two local Medici, Messrs. Hodges and Dodge, changed his mind for him. So, with their financial backing and the feeling that Europe was better than Heaven, Chase set off for the Royal Academy in Munich.

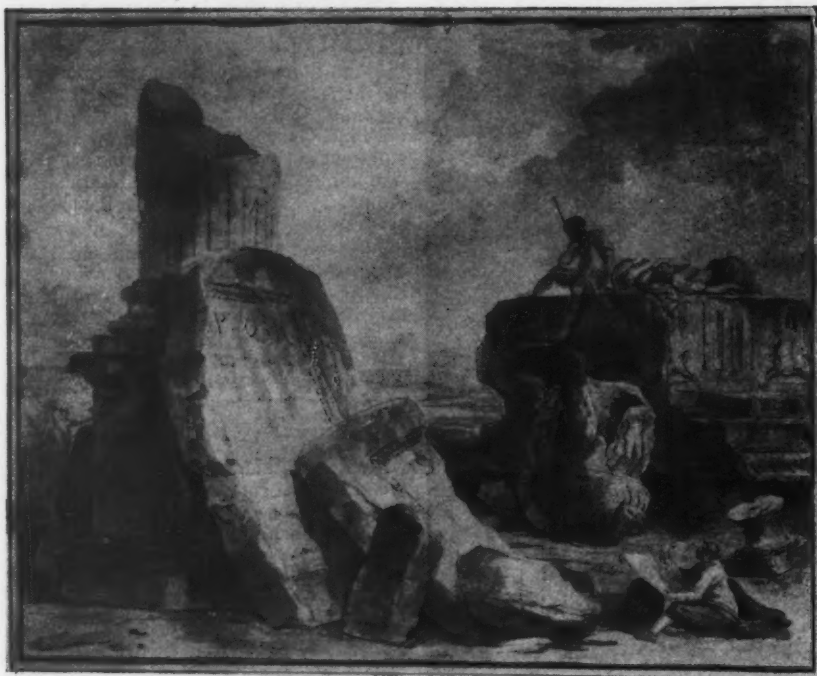
While Chase was in Europe he got acquainted with Duveneck and Shir-law; he took in the influence of his favorite old masters, Velasquez and Tintoretto; he also encountered, for the first time, that success which remained with him for most of his life. An enviable commission to paint the portraits of the Academy director's five sons seems to have launched him. By the time he left Munich, in 1877, he had his own studio and exhibitions and he was selling through local dealers.

Along with Duveneck and Twachtman, Chase visited Venice in 1877, and it was there that he received the offer to teach at the Art Students League.

Chase had made his name before he reached New York in 1878; but as a result of his teaching he became one of the most influential artists of his time. He was certainly one of the most popular—and probably one of the most eccentric. He was, in every sense of the word, extravagant. A dapper dresser, he sported a cloak and sombrero, and, always, a white carnation boutonniere.

As successful as he was, his extravagance got him into financial difficulties. It took more than the sale of a few fish still-lives at the current price of \$5,000 each to maintain a studio in Philadelphia, another in Long Island, a house in New York and, at one time, a villa in Florence. His hobbies too were costly: he had a penchant for rings and also a taste for jewel-inlaid crosses. His New York studio bulged with bizarre trappings, among them a white Russian wolfhound, two exotic macaws, and a colored servant who wore a red fez.

For this exhibition, Wilbur D. Peat, Director of the Institute, has assembled fifty-five representative oils from leading American museums and private collections, among them the Metropolitan Museum of Art, the Boston Museum of Fine Arts and the California Palace of the Legion of Honor. Portraits lent by the Chase family and the Museum's five Chase paintings are also included. Coincidentally, the Art Association of Indianapolis is publishing Director Peat's definitive brochure which catalogs and describes more than eight hundred of the artist's works. The show continues through December 2.



HUBERT ROBERT: *Ruins with Figures*

Durlacher's Pen and Pencil Pageant

THIS IS THE THIRTEENTH successive year that Durlacher's annual drawing show has claimed attention.

This year the fifty-five drawings range from the fifteenth to the nineteenth century; the difference between an early German female saint attributed to Martin Schongauer (1445-1491) and a stunning example of Degas' mature style—a drawing of a 'cellist who may have been Manet's brother—is no greater than the range in prices, which begin at \$25 and go up, way up.

Drawings have an intimacy and charm which bring the gallery-goer closer to the artist who has hitherto been familiar only from those products of his easel which were painted to stop the visitor in his tracks at an exhibition, in a museum or palace. Delacroix, for example, sometimes seems a little overblown in a finished canvas, but his Regent's Park horses, drawn on the back of a bread-and-butter note to one Lady Cockerell, are completely captivating. And anybody who thinks of Tiepolo as an eighteenth-century interior decorator who specialized in ceilings had better look at his brilliant pencil portrait of an old man in a turban—a portrait extraordinary for its strength, character and draftsmanship. Only the imperturbable Ingres—represented by an early *View of the Villa Medici* (from his window at the Rome Academy), and two superbly subtle pencil portraits of men which reveal the artist at the peak of his powers—retains his formal detachment.

The two Caspar David Friedrich (1174-1840) romantic landscapes in pen and ink with gouache are believed to be the first drawings by this German artist owned in this country. Other rarities: four figure studies of soldiers framed as one picture by Jacques Callot (1592-1635) and, by the same artist, a sanguine crayon of seven grotesque figures. A small but monumental black

crayon Rembrandt drawing of two old men speaks for itself; so do Boucher's heads of four cherubs, and a characteristic Constantin Guys pen and ink drawing of two crinolined ladies from the fashionable world which so fascinated the Frenchman. A Canaletto of a post-Palladian palace on the Brenta, a river leading out of Venice, reveals the old master of the picture postcard at his sparkling best; and Carlo Bibiena is represented by a stage design.

One of the largest and handsomest pictures in this "must" exhibition is the Hubert Robert. (To Nov. 26.)—H. N. L.

Schreiber's Gamut

GEORGES SCHREIBER'S PAINTINGS and watercolors, at the Associated American Artists' Galleries, have a wide range of interest—post-war European subjects, the circus and themes drawn from his present environment. In all of them he creates a vivid translation of visual experience in terms of a personal artistic language. Diversity of design appears to have been conditioned by the character of each subject.

The canvas, *Procession*, a group of umbrellas apparently converging on a single figure, would be merely an amusing conceit were it not for the skill with which these closely-patterned hemispheres are made to suggest the undiscernible forms beneath them, forms enlivened by different degrees of light from a broken sky. *Carnival Window*, at first sight a jumble of masks and puppets in appropriately gaudy hues, finally reveals itself in terms of carefully organized forms.

Schreiber's post-war European scenes reveal none of the bitterness and vehemence usual in such themes; the tragedy is allowed to speak for itself. Three watercolors of great poignance, attain that effect largely through their understatement. *Cigarette*, shows a man nonchalantly lighting a cigarette in the ogival arch of a ruined building, its bone-white structure set against a blue depth of sky. Another picture of similar theme is *Gothic of Our Day*, a child peering out of a ruined church. The third, *The Thinker*, depicts the figure of a man leaning back against a network of torn wire defenses, their calligraphic pattern startlingly defined by a yellow background. And there must be a word for the rhythmic organization of the figures in *Falling Acrobats*, as well as for the witty rendering of the cat and mouse theme in *I Love*. (To Nov. 12.)—MARGARET BREUNING.

GEORGES SCHREIBER: *Procession*



Regarding Boston

By Lawrence Dame

BOSTON:—What with Grandma Moses becoming the glamor girl of Boston in her show at Vose's (which attracted more than 8,000 persons in three weeks), and Alexander Calder hanging his mobiles with his own hands while flash-bulbs burst at Margaret Brown's, the fall season opened with a series of bangs. Another bang was the fact that Lamar Dodd brought his sophisticated realism to the Vose galleries in his first big Boston show.

Doll & Richards chose to offer us several glimpses of the past with a fine show of drawings by masters dim or forgotten. One of the mainstays of civic pride as far as art is concerned is the mural display by Edwin A. Abbey in the public library. Abbey, a Philadelphian, depicted the quest for the Holy Grail in lush romantic fashion, using a wealth of gold which no artist would be able to employ today.

At Doll's, Abbey is represented by a few spirited drawings showing his delicate but sure mastery of line. Joseph Pennell is another Philadelphian of Victorian fame who is in the limelight with a powerful drawing of the Bank of Ireland in Dublin. Anything signed Sir Thomas Lawrence goes these days, it seems, and his ethereal portrait of a woman is the most expensive in the lot. Those of us who think of Louis Eilshemius as an individualistic primitive painter linked to a flair for satire, are surprised to find him waxing poetic in a placid river landscape.

That Walt Kuhn, who died early this year, was a master of line with a gift of saying much with little, is proved by his ballet study. To those of us who knew this fine artist, it somehow recalls his Bohemian style of living, his eloquence and his iconoclasm. Marie Laurencin is starred with an early and rhythmic version of female forms which lack the wispy, gossamer quality of some of her later work. Arthur Rackham, an elfin soul, has some lively bits which he dashed off as illustrations for the Ingoldsby Legends. The old master, James McBey, still alive in England, offers a delicate wash landscape. There are many others with names unfamiliar to youth of today, full of skill, and unaware or scornful of the changes in style which sent them into oblivion.

At the Copley Society, which moved out of the defunct Boston Art Club and into a loft on Copley Square, is Marian Williams Steele, who is developing as a strong Impressionist. Incidentally, the Boston Club building is lost to art—it is being turned into a ladies' seminary.

The Boston Public Library presents etchings and drypoints by W. H. W. Bicknell, a Bostonian who achieved fame in Victorian days and who died in 1947. He had a precise touch suited to landscape styles of the day, and a high sense of drama in arranging such details as trees and dunes. He did a number of excellent portraits, including versions of Lincoln and Franklin. As an etcher, he had an international reputation. The papers come out of the library's extensive Wiggin collection, a gift display which is one of the largest in the world and out of which the curator, Arthur Heintzelman, pulls a seemingly inexhaustible series of shows.



MONET: *The Seine at Bougival*

Currier Gallery's Good Impression

AN EXHIBITION of the Impressionists is not news; but an ambitious and effective exhibition of the Impressionists at a remote Museum like the Currier Gallery of Art in Manchester, New Hampshire, is not only news, it's good news.

Aside from the credit which the Currier Gallery deserves for transforming a tired theme into a lively variation, it merits congratulations on three other counts. First, on the occasion of its twentieth anniversary, which explains the why of this current exhibition. Second, on the acquisition of an important early canvas by Monet, the *Seine at Bougival*, 1869, which is, quite logically, the pivotal work of the show. Lastly, on the appointment of a capable new director, Gordon M. Smith, who is responsible for having picked and borrowed the show's fifty-odd canvases from public and private sources.

This show stresses the atmosphere of a movement rather than the discrete personalities who contributed to it. One sees here, in the words of the show's definitive catalog, the "common denominator, in the ideas, the methods and the outlook of a small group of painters, working in more or less close association."

In scope, the show covers chiefly the years between about 1863 and 1874—from that protest exhibition, the *Salon des Refuses*, in which Pissarro, Cezanne, Jongkind and Manet played a part, to the time when organized revolt against the Salon juries took the form of an independent exhibition by a group of artists whom critics derogatively labeled "The Impressionists."

Most of the members of this original group—Degas, Pissarro, Cezanne, Monet, Renoir, Sisley and Berthe Morisot—are touched on in the Currier Gallery's show. Bazille, generous friend of the generally impoverished Impressionists, who died prematurely before their first exhibition, and Manet, who was

more spiritually than physically in the movement, are also represented.

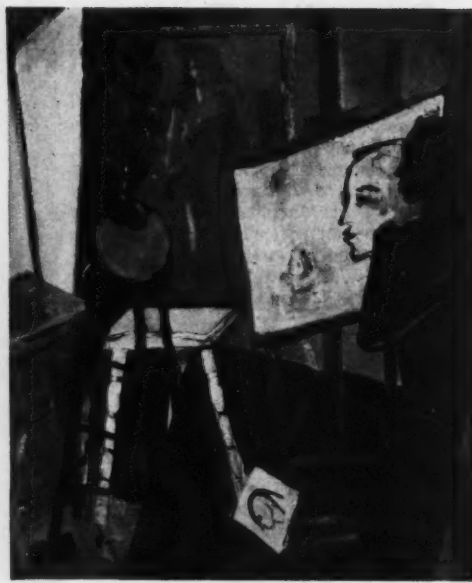
Spreading out from this nucleus, the exhibition encompasses most of the precursors of Impressionism. Constable's *Dedham Mill, Essex*, ca. 1820—the earliest work shown—suggests why Monet, Pissarro and Sisley took note of certain English landscape painters during their sojourns in London. Corot, called the "father of the Impressionist painters"; Daubigny, another Barbizon landscapist; the defiant Courbet; Jongkind, the Dutch landscape painter to whom Monet avowed a debt, and Boudin, Monet's first teacher, can be judged here for themselves as well as for their influences, shaped and molded as these influences were by the temperaments of the artists who submitted to them.

Where is one likely to find a better example of this tempering of influence than in the show's juxtaposed landscapes by Courbet and Renoir? Here is the forthright Courbet, offering his own brand of realism in *Le Ruisseau de La Breme*; while nearby, the dreamy Renoir gives us his interpretation: *Portrait of the Painter Lecoq in the Forest of Fontainebleau with his Dogs*. Close? certainly, but as certainly the Courbet elements have been transposed and softened into a Renoiresque idiom. Or again, one sees how Monet, in his *Grounded Boat* of 1874, has transformed the nervous linear spars, the more panoramic view of Jongkind's *Dock, Honfleur* (1866), by imposing his own vision of solidity and weight.

Monet, quite naturally, is the central figure in this picture, not just because the Gallery has been lucky enough to acquire the *Seine at Bougival*, but because he was, in every sense, the motivating force of the group, and also because his development reflects in miniature the larger development of the movement. The show continues through November 6.



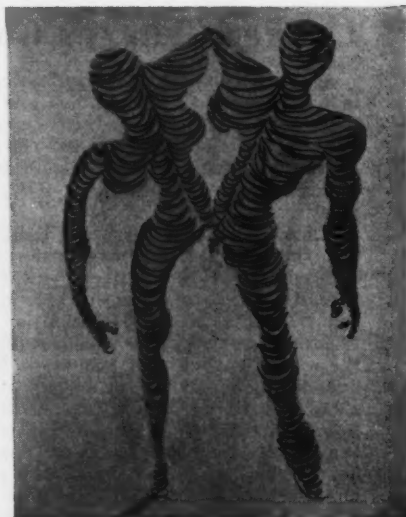
SNAITH: *What's Up Doc?* Contemporary Arts



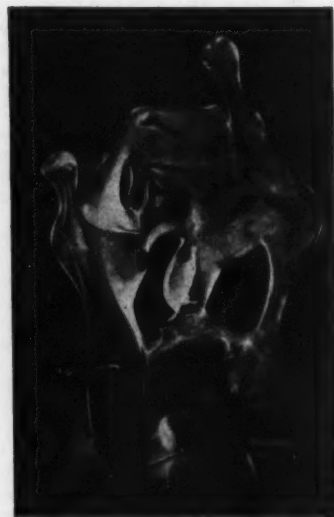
FRANCK: *Black Girl*. Lilienfeld



BARNET: *Boy on a High Stool*. B. Schaefer



JUNYER: *Dance*. Delius



AMINO: *Gathering Storm*. Sculptors



RACZ: *Jesus Is Nailed to the Cross*. Laurel



GASSER: *East Point*. Macbeth

FIFTY-SEVENTH STREET IN REVIEW

IN THE STATE OF THE DISTRICT OF COLUMBIA

Dreamland Revisited

Loneliness and isolation are the primary themes set forth by William Snaith, a "find" of the late Karl Nierendorf now being reintroduced by Contemporary Arts. Snaith's recipe calls for equal measures of Chirico's surreal nostalgia and Klee's naive abstraction. His is a late afternoon vision, subtle yet not monotonous in color. In these melancholic canvases arrows point the direction to nowhere; a trio of musicians plays, unattended, in a deserted square; strange towers cast long, dark shadows and recede into a horizonless distance. Less moody and more abstract are Snaith's lyric themes: flocks of stiff-legged, ostrich-necked birds; bizarre music-makers, and a mysterious schooner whose crew, cut out like a chain of paper dolls, is decoratively silhouetted against its deck. These are intricate patterns, whose sweeping lines patly relate the contours of their forms. It all looks simple, but so does tightrope walking. (To Nov. 4.)—B. K.

Contemporary Liturgy

A series of panels titled *Requiem for the First Half of Our Century*, by Frederick Franck at the Lilienfeld Galleries, has no denominational significance, but its tortured figures offer a universal plea for tolerance and mercy. These formalized designs convey as much emotional intensity as realistic statement, for they vividly express the agony through which a large part of the world has recently passed. The cumulative tragedy of these faces and attitudes, on which suffering has left an indelible stamp, is almost unbearable.

In the fourth panel, *Oratorio*, figures appearing to sink into a pit of misery, making vain supplication for help, are characteristic of the dynamic power and original conception of the series. The easel paintings by this artist display other facets of his accomplishments: the flashing brilliance of color in *The Pond*; the amusing conceit of *Post-Historic Fish*, an enormous piscatory form in opalescent hues, suspended above an inverted and demolished universe; the charm of our city's skyline seen in *New York from Hoboken*.

All are carried out with fine appreciation of spatial organization and fluent, yet sure brushwork. None is more successful than the *Black Girl in the Studio*, a skillful arrangement of rectangular forms and a uniformity of blacks and whites broken only by the thrust of a plant in a red pot. Franck is an artist of fecund invention, employing a highly personal language to express it. (To Nov. 15.)—M. B.

World of Childhood

Child's World, the title of one painting in Will Barnett's exhibition at the Bertha Schaefer Gallery, also describes the mood of the whole show. Barnett, who is the father of three young sons, finds inspired themes in the activities and growth of children. The toddler's wonder as he explores the new world of

his nursery, the relationship of parent and child and of child and playmate, the exhilaration of being young and outdoors—all become ever-fresh subjects for a brush that describes them in bold, semi-abstracted pattern and brilliant colors, the latter suggested perhaps by the primaries of the young models' toys.

Outstanding in the group are the large mural-like *Awakening*, whose parts are well-integrated into an asymmetrically-designed mosaic of form and color; the bright dignity of *Summer Family*, and the title work, whose child has something of the awkwardness (in this case intentional) of an infant by an early American limner. In most of the pictures strength of design is matched by bold color and an undercurrent of tenderness that softens the first effect of harshness in Barnett's style. (To Nov. 6.)—J. K. R.

Rhythms and Figures

Joan Junyer, whose paintings used to be included in the Spanish section of the Carnegie Internationals, is showing watercolor drawings at the Delius Gallery. These drawings, mostly untitled figure pieces, create striking effects through their building up of forms with bandings of horizontal or vertical stripes in brilliant hues. If one has a penchant for labels, they may be listed as both abstractions and fantasies; yet it seems sufficient to say that they are imaginative conceptions, executed with compelling verve.

One, titled *Figures*, is a curious design of two forms, boldly striped in red, both joined and severed in a bold rhythmic interplay of movement. The appreciable flux of motion and of bodily tension is marked in all the paintings except one which is carried out in delicate tonal modulations. In this work there is a static suspension of all movement. (To Nov. 25.)—M. B.

Amino—Sculptor in Plastics

The Sculptors Gallery is presenting Leo Amino's ninth one-man show, which includes sculpture in wood, metal and plastic, and a large group of drawings, all in the abstract vein. Of these, the plastics are the most intriguing.

Amino's figures are molded in color and combined with, or covered over by, translucent plastic. The play of light and shadow on the plastic makes the finished forms as changeable as chameleons—shadowy, suggestive, stimulating. For example, *Snake Plant*—stunning in its simplicity and in some ways reminiscent of Brancusi's famous *Bird in Flight* in outer shape—is a study in greens enclosing a piece of a woman's veil studded with sequins. In other pieces, color and design are linked by taut pieces of string or screen wire.

There are no limits to the strong fascination that everyday objects may obtain when seen thus through a glass darkly. As Amino says, "You have to control yourself in order not to put in everything but the kitchen sink."

Many of the shapes, especially among the woodcarvings, suggest the boneyard

school of England's Henry Moore, but Amino's *Variation* has movable parts so that the composition of a reclining figure may be changed to suit the owner's fancy. The crayons and drawings are in no instance sketches for the sculpture; Amino works directly on paper, in wood, metal or plastic.

The plastic figures have been widely exhibited, and everywhere Amino finds that gallery-goers who are put off by abstractions in wood or on canvas—"What the hell is that?" is the usual question—are captivated by the colored plastic forms. And small wonder: a distinctive and original talent has come up. (To Nov. 29.)—H. N. L.

Well-Considered Watercolors

Henry Gasser's watercolors, at the Macbeth Gallery, do not belong to the splash and splatter school of this medium, but are carried out in well-considered designs. Many of these aquarrels are combined with casein so that they obtain a sense of solidity, of mass, and of rich texture. A few of the paintings embrace so much detail that they appear congested. Yet in two of the most complicated patterns, the *Tournament* subjects, forms are disposed in good spatial relations, while the flash of red coats lends much animation.

This ability to break up light planes effectively is noticeable in all the work, particularly in the shifting of light and clouds which brings sudden illumination to the façades of the houses of *East Point*.

Gasser is an artist who does not require the picturesque to stir his sensibility. Homely subjects are translated into pure esthetic statements. (To Nov. 19.)—M. B.

Racz, Good and Better

It is Andre Racz' engravings, not his paintings, which cause a mild sensation in his current show at Laurel. A profoundly religious artist at all times, Racz, at his best, is intensely expressive. Though Cimabuesque, *The Betrayal* is his most successful painting in the series on the stations of the Cross. Here one finds the continuous narrative in a single picture; color treated as an emotional factor, with bright notes flashing out to underscore the drama; perspective almost denied, as the apostles crowd around the table at the *Last Supper*.

Perhaps these paintings would seem less humbug if Racz weren't offering the comparison of two series of engravings. Both, in a broad sense, are religious. "*Via Crucis*" is a group of color prints; the other series is based on the Mother and Child theme. The "*Via Crucis*," is a happy compromise between a virile, modern abstract idiom and expressionistic realism, toward which Racz is steadily moving. *Rest Thou Calmly, Calmy Rest* merits special mention. As for the many versions of the Mother and Child, they are unabashedly realistic, but never literal; vigorous, but also sensitive and graceful. Above all, these engravings have an astonishing quality of line—assured, expressive and quite beautiful. (To Nov. 12.)—B. K.

Along the Abstract Path

An artist who has gained vigor while moving further along on the path to abstraction is Vaclav Vytlačil, now ex-

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hibiting at the Feigl Gallery. Four large compositions illustrate his new interest in the oil medium. As noted when some were exhibited earlier in a group show, they have the slashing vibrancy and drawing energy long seen in his watercolors and temperas. The new casein temperas are mostly still-life; notably a series of fish compositions of which the second, a handsome arrangement of brilliant color, bold line and quick movement, is outstanding. *Out to Sea* presents a fisherman who might have posed as hero of a rugged folk saga. Less formal in mood is the charming *Gulls*, a spirited pattern of swinging form. (To Nov. 12.)—J. K. R.

Variety Is the Spice . . .

The current show at Maynard Walker proves the old saying that good things come in small packages. Appropriately titled "Collector's Finds," the exhibition offers a mere twenty-two items which have little in common but their modest size. In this delightful hodge-podge are literary borderline cases: a still-timely watercolor cartoon of *The Proletariat*, rendered some twenty-nine years ago by "the incomparable Max" Beerbohm; and Mary Petty's ludicrous "*You're a Very Sick Poet*," a drawing of antimacassar vintage. Vuillard's glowing and intimate description of *Thadée Natanson in his Office* certainly forms the backbone of this show. But there are many other surprises: four Toulouse-Lautrec lithographs, now personal, now blunt; John Tunnard's cerebral *Tempest*—an imaginative and extremely suave abstraction; Bellow's *Ball Game*, an early oil, sketchy yet so complete; and Whistler's tiny watercolor, *Beach at Dieppe*.

Stamos' evocative *Mosses* in a luminous sea-green; Callahans' sinuously vital *Mountain Theme*, and a sensitive self-portrait by Gwen John, sister of Augustus, also bid fair for both the spectator's and the collector's eye. (To Nov. 5.)—B. K.

Material Confections

As attractive and frankly synthetic (as pure art) as those gorgeously-veined and colored imitation jewels known as Persian stones, are the sanded and jeweled paintings of Marie Menken at the Betty Parsons Gallery. Like other decorative painters who have found a way of working that allows them to mix paint with objects pleasant to look at and touch, Miss Menken is skilled and ingenious. Being aware of modern art ideas, her forms, drawn with actual threads imbedded in the pic-

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The Art Digest

ture, are also contemporary in feeling, but they seem to have become so as much through effects of environment as through conviction by experiment.

Of fairy-tale splendor, these pictures make melting loveliness of ordinary and luminous pigment mixed with chips and powders of stone, lacquers, sand, cement dust and other materials. Delightful confections, they require skill and talent but nevertheless remain a fascinating by-product rather than an integral part of art activity. (To Nov. 20.)—J. K. R.

Myron Mayers' First at RoKo

Although it is nowhere evident in Myron Mayers' first one-man show, at the RoKo Gallery, the sixty-two-year-old Russian-born painter has never had any formal art school training. What is apparent is that in thirty-five years of gallery-going in this country, he has been most strongly influenced by the expressionists. But Mayers' style emerges as his own—strong, perhaps hard to take, as in a gruesome, toothy yellow still-life, *Skull*, but as individual as a signature.

Most touching of the oils on exhibit is another still-life, *The Last Word from the Pacific*. It depicts a pair of battered Army shoes which were sent by the Army to a grief-stricken father, the artist, after his only son was killed in action in the Pacific. World War II meant more than personal tragedy to Mayers. In muted browns, gloomy blues, subdued greens and low-pitched reds, he speaks with obvious deep concern for Europe's Displaced Persons, and, indeed, for mankind in the atomic age. (Through Nov. 16.)—H. N. L.

Realism Sans Magic

Jacques Maroger, French painter and technician who has served as president of the Restaurateurs Français and technical director of the Louvre laboratory, has long studied the methods of the old masters. As a result of this project, he has become technical instructor to such enthusiastic students as Reginald Marsh and he has authored "The Secret Formulas and Techniques of the Masters."

It is therefore disappointing to report that his current exhibition at the Grand Central Galleries is neither esthetically interesting nor technically brilliant. Nearly each picture utilizes the same immaculately-laundered cloth, on the same table, against the same near-black background. All items are arranged in a similar pattern; only the objects themselves are varied. Realism is the goal, but it is only partially achieved for so rigidly ordered and so impartially crisply delineated is each object that not a breath of life animates a canvas. Were Maroger's skill so tremendous, other short comings could be dismissed, but his is a pedestrian style that falls short of its self-set standard. (To Nov. 13.)—J. K. R.

Virginia Cuthbert Exhibits

Although Virginia Cuthbert is a familiar and often prizewinning exhibitor in national art annuals, her present one-man show at Contemporary Arts is only her second exhibition and the first in four years. Varied both in subject and approach, these fourteen paintings are thoughtful works that emphasize sharp delineation, underlying abstract pattern and the mood of time and place as it pertains to each picture.

Outstanding are the strikingly designed *City Patterns*, which achieve originality on a much-painted theme; the meticulously-drawn *Chicago Suburb* and the grayed decorativeness of *Talpa Graveyard*. *Market at Dusk*, looking deceptively simple, is painted less flatly in richer color, but it also gains its effect of three-dimensionality through drawing and division of planes, rather than modeling. *Copper Mine Construction* stops this side of pure abstraction and is the most objective picture in the group. (To Nov. 19.)—J. K. R.

Fluent Serigrapher

Leonard Pytlak, one of the first and most popular artists to adopt the silk-screen as a full-time fine art medium, is showing a large group of his prints at the Serigraph Galleries. As fluent and skilled an artist in the medium as can be found, Pytlak seems to have forsaken pursuit of new directions or ambitions. Perhaps it is because of the

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The November 15th issue will devote
a special section to Art Books for
Christmas. Art Book Editor J. K. Reed
will list art books of the year for
your selection.

size of the show—which comprises close
to fifty prints—that even its attractive
liveliness is too repetitive. For certain-
ly here is a wide variety of subjects:
vibrant or delicately handled landscape;
vigorous action studies such as *Excit-
ing Moment*; semi-abstracts of rich
color and movement, and figure studies.
Angels of Pueblo is one of the best in
a recent Mexican group. Four prints
on textiles, designed as wall hangings,
are in a different mood. Based on pri-
mitive mask themes, these designs are
linear and low-keyed in color. (To
Nov. 13.)—J. K. R.

Watercolors of Mexico

Henry Edmiston, a Californian who
has traveled and painted in Mexico, is
showing watercolors at the Milch Gal-
leries. He does not present the tinsel
gaudiness of many paintings of Mexico,
but offers a penetration of the charac-
ter of its life and living that brings
conviction. Fluid brushing and a tactful
use of color are apparent in these pa-
pers.

Morning at the Well, two seated fig-
ures in an ambience of pale brown hues
of earth and hills; the straggling rush
of a line of horses on a slope at the
picture's edge, in *Wild Horses*; the iso-
lation of *Sheep Herder*, hemmed in by
mountains, are different and equally
successful facets of his accomplishment.
(To Nov. 8.)—M. B.

[Please turn to page 24]

Auction Calendar

November 4 and 5. Friday and Saturday after-
noons. Parke-Bernet Galleries: French and other
furniture and decorations, from the collection
of Theodore Gary. In addition to the furniture,
table china, sterling silverware, linens and laces,
bibelots and rugs. Exhibition from Oct. 31.

November 5. Saturday afternoon. Kende Galleries:
From a Washington, D. C., collector and other
private sources. French 18th Century furniture
and decorations. Paintings, a collection of 18th
and 19th century miniatures and ivories, in-
cluding portraits by Smart, Cosway, Plimer
and other famous miniaturists of the 18th and
19th century French and English school. Ex-
hibition from Oct. 31.

November 9, 10, and 11. Wednesday, Thursday
and Friday afternoons. Kende Galleries: The
Arthur Pforzheimer Library, the stock of his
business removed from 26 E. 56 Street with
additions from his personal library. First edi-
tions, rare books, autographs, reference books,
Doves Press books, George Gissing collection,
Alken's National Sports of Great Britain, and
first editions of 18th and 19th century Amer-
ican and English authors. Exhibition from
Nov. 5.

November 16. Wednesday evening. *Parke-Bernet
Galleries: From the estate of the late Henry
Blank. Dutch and Flemish old masters. British
portraits. Exhibition from Nov. 11.

November 17. Thursday afternoon. *Parke-Bernet
Galleries: From the estate of the late Mrs.
Franklin Simon and other private owners. Pre-
cious stone jewelry. Exempt from 20% Federal
excise tax. Exhibition from Nov. 11.

November 18 and 19. Friday and Saturday after-
noons. *Parke-Bernet Galleries: From the es-
tate of the late Admiral Frederic R. Harris.
Gold and enamel boxes, Renaissance jewels and
other *objets de vertu*, Limoges enamels, Chi-
nese Imperial jades and other semi-precious
mineral carvings, French furniture and deco-
rations, genre paintings, marine prints and mod-
els, Oriental rugs. Exhibition from Nov. 11.

*From November 11 Parke-Bernet Galleries
will conduct business at their new permanent
home at 980 Madison Avenue (between 76 and
77 Streets).

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Sales on New Block

AN IMPRESSIVE SERIES of sales marks the opening of the new home of the Parke-Bernet Galleries. The four-story and penthouse structure at 980 Madison Avenue contains the most modern facilities for the exhibition and public sale of art and literary property.

The first items to be auctioned here are important Dutch and Flemish paintings from the Henry Blank collection, featuring works by the 17th century *petits maitres*. Included are *Soldiers before Reveille*, a typical work by De Hooch, painted about 1647-50 and of special interest as one of the earliest known paintings by this artist which shows the influence of the Haarlem painters of soldier scenes, and a small *Portrait of a Lady* by Terborch. Two works by Steen, *The Artist's Mother Playing a Viol* and *The Satyr with Peasants* are offered. Jacob van Ruysdael is represented by *Landscape with Waterfall* and *Landscape with Red Brick Cottages*, Dou by *Young Girl at a Window* and Van Huysum and Van Os by brilliant flower pieces.

Other notable paintings are *The Smithy* by Wouwerman; *Landscape with a Stone Tower* by Van Goyen; *Portrait of a Goldsmith*, a wonderful miniature on copper by Rubens; *The Holy Kinship* by an early sixteenth-century Flemish painter; and *Madonna and Child* by a follower of Memling. Another *Madonna and Child* is the charming and colorful miniature by Van Cleve the Younger. There are also *genre* paintings and portraits by De Witte, Dubbels, Lely, Maes and others.

Included in the sale are portraits of the British School. Particularly interesting in this group are *Mrs. Thomas Philipps*, a charming figure by Romney, and *Lady Decies*, a brilliant portrait by Lawrence. The entire collection is on exhibition from November 11, when the new building officially opens.

VIRGINIA

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57th Street in Review

[Continued from page 22]

Hoover's Return; Duke's Debut

Charming and well-flavored pictures of Paris drawn in pastel and crayon, at the Ferargil Galleries, are the work of Ellison Hoover, better known for his black and white prints. Hoover has lived for some years in Paris and he paints her with knowing delight. Sure and skilled, his pictures combine humor and whimsy with firm drawing technique. They have the air of being old and loved prints, but nevertheless treat popular subjects with freshness.

Also on view at the same galleries are watercolor drawings by Margaret Duke, in a first exhibition marked by lyric mood and sensitive line. Delicate drawing and washes of pale, soft color make the landscape *September Song* memorable. *Free Study*, also effective. (Both shows to Nov. 12.)—J. K. R.

From Guatemala

Humberto Garavito, director of the Guatemalan Academy of Fine Arts, received his training in six European countries as well as in his native land. It is not surprising, therefore, that the paintings in his current exhibition at the Binet Gallery combine what are exotic subjects to a North American with an objective but sensitive style that holds no surprises or regional idiosyncracies in its competence. Landscapes and portraits make up his large show and both are painted with fidelity and freshness, whether the subject is a bright landscape or a character study. (To Nov. 18.)—J. K. R.

The Dessau Discipline

Watercolors by Johannes Itten, at the Kleemann Gallery, show a decided divergence in approach. The early ones are abstractions carefully composed in brilliant planes of color. The artist was a former faculty member of the Bauhaus in Dessau and this formalized work indicates its influence, although scarcely indicating the integration of craftsmanship and fine arts which was the principal motivation there.

The later work, revealing the discipline of this stylized design, possesses a definite objective basis. The landscapes have a rugged power of mass in simplified presentment, enhanced by richness of color. *View of Linthatal* or *Betlis on Waldensee* are bold, summary statements of natural forms. In *Salzburg* the somewhat opaque color of these watercolors is relieved by spaces of white paper. (Nov. 7-26.)—M. B.

Darie of Cuba

Sandru Darie, a Roumanian-born, Paris-trained artist now living in Cuba, is the current exhibitor at the Carlebach Gallery. Best known as a caricaturist, Darie has been experimenting with non-objective painting in the last few years and it is his work in this style that makes up his first New York exhibition. These paintings are graceful arrangements in bright color, often lyric in mood. (To Nov. 7.)—J. K. R.

[Please turn to page 26]



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Oil Painting—Some Modern Problems

By Ralph Mayer

Variety of Contemporary Work

I don't suppose that ever before have artists been simultaneously engaged in turning out work so diverse in genre, intention and technique, nor was there a time when the individual practitioner could display such a wide variety of accepted and appreciated kinds of painting. To execute all these works, the same paints, brushes and canvases, are used; for permanent results the artist, in general, is limited to the same time-tested, approved supplies and traditional procedures which were gradually developed through the ages and altered from time to time to meet artistic requirements that in many cases do not accord with his own.

Among the leading exponents of every movement or artistic belief from the most conservative to the newest manifestations, we now see work exhibited by those who control and dominate the plastic properties of their mediums, and also by those who promote and encourage accidental plastic flow and textures. We find, among the leaders of every aesthetic camp, those who adhere to traditional notions of skillful and masterly brush control, paint quality and appropriateness of the medium, and in seemingly equal numbers, those who aim to confine the merits of their painting to non-technical elements with the apparently deliberate exclusion of established painterly standards. Many examples could be cited; some followers of a recent trend pile up their paint on canvas to a thickness of $\frac{3}{4}$ of an inch or more because they feel it is a necessary part of the effects they wish to create. Now is it the business of the technologist to condemn this as subversive to the discipline of painting because oil paint is not supposed to be used that way (for it will surely go bad)? Is the artist to be told to use some other technique where the same effect can be obtained by safer means, or should he be supplied with adequate new materials which will meet his new requirements? Some painters have used paints, lacquers and enamels adopted from the industrial field, where five or ten years survival is considered the acme of permanence. Paint technologists who know the fine-arts requirements will universally condemn these materials, for none of them are formulated to be indefinitely permanent nor to give good results without their own highly specialized methods of application. In these cases, should the artist be advised to cease and desist and find among the traditional, time-tested methods other means by which he can obtain similar effects, or should new materials be devised to enlarge the scope of his techniques?

It is, of course, entirely probable that new paints may be developed, not only from modern materials but also through the modern paint technologist's handling of traditional materials, but such developments for the most part will have to await a more systematic and controlled research program than now exists.

These are a few aspects of the study of materials and methods as it concerns innovators or followers of recent move-

ments who seek brand new effects. But besides these, and perhaps more often, we have problems relating to those who take a backward glance at the greatest masters of the past and want to employ some of the paint quality and controlled fluency of the old masters in contemporary work. This situation is by no means new; for the past 150 years or so, some painters have tried to emulate the effects of this small handful of the world's outstanding virtuosi on the theory that they could equal these performances could they lay their hands on the mysteriously lost "secret medium" which each is supposed to have added to his oil colors.

Consistency of Oil Paints

When he tries to obtain these effects, the painter often finds he cannot approach them unless he alters the character of his paints by adding an oleo-resinous medium to them. Our criteria of excellence in oil paints and the other materials used in our traditional painting methods date from about 1850, but is it not likely that at some date in between, say the '90s or the early 1900s, a property such as the consistency of oil paint may have undergone considerable changes and modifications? The advance in production methods at that time, coincident with a changed demand by painters might have influenced our oil colors, (still made in the same manner) so that what we are using now was really designed for the popular techniques of a few generations ago. Certainly if you want the brushwork and effects of that period you couldn't ask for any better paint than those now available; the colors, regardless of the varying natural properties of each pigment, all come out of the tubes in the same super-buttery consistency, ideal to be set in place or to be pushed about with spade-like "brights" brushes. The majority of our painters want these properties; they do not desire our oil paints to behave differently, but, I wonder whether we have not progressed so far in making them conform to these requirements that they have become unsuitable for those who wish to use them in emulating the older techniques?

Throughout the history of oil painting runs a strong and documented tradition of pure colors ground in a vegetable drying-oil plus a little volatile solvent, and for special effects the occasional addition of an oleo-resinous glaze medium of simple composition. Alongside of this runs a current of complex and contradictory evidence, legend and conjecture regarding special or secret oil-painting mediums, based on recorded fragments of artists' experiments, coach-painters' recipes, formulas in obscure old manuscripts and previously discarded mediums which did not meet the test of time. In a limited space it is impossible to go into these matters, or to re-open the lengthy controversies which fill the extensive mid-19th century literature on this subject; details and issues have become so complex that they cannot be stated here. On one point however there is some concise information.

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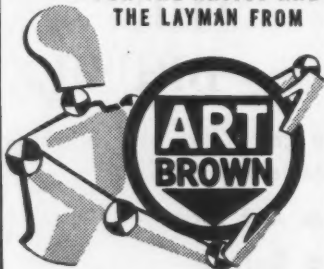
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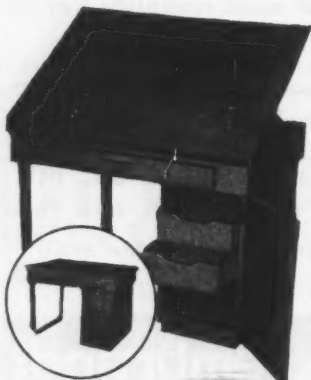
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there came into use a sort of witches' brew called megilp. (Megilp is heavy mastic varnish mixed with linseed oil that has been supersaturated with lead oxides and cooked to blackness). When mixed with oil paints, this jelly-like medium imparts a marvelous, almost automatic facility to them, permitting the widest range of brush manipulations, and no compound of reliable, permanent materials has ever been found to equal it. Unfortunately however, paintings which contain megilp decay rapidly, eventually displaying the most distressing blemishes and shortcomings. Although during the 19th century it was unanimously condemned by competent critics, heedless painters kept on using megilp (often with disastrous results) for a long time before it was finally discarded. And now, in new guise we find these megilps being used again, by way of a series of recipes taken from an 1830 book, a work that authentically represents the status of technical information and the practices current in the half century or century preceding it, a period when the technical or craft side of oil painting was perhaps at its lowest ebb.

Until such time as the new application of these exhumed materials has been given the fair trial of scientific appraisal, they cannot be recommended, and the painter who finds straight oil colors inadequate is advised to limit his glaze or painting mediums to the simple oilresin combinations in current use, the well-known recipes compounded from the small selection of time-tested ingredients, viz: stand oil, sun-refined linseed oil, Venice turpentine and damar varnish.

57th Street in Review

[Continued from page 24]

Without Subjects

Most of the paintings in Ad Reinhardt's exhibition at Betty Parsons Gallery were painted in the West Indies, but as the artist points out in his catalogue, none of them depict West Indian people or landscape. These non-objective pictures work only with color and light, and even the forms and patterns that necessarily emerge exist only in relation to their needs. More unified than his previous paintings, the new ones reveal his skill as a craftsman and his discernment as a modern.

Where Reinhardt is going as a communicative artist it is more difficult to see. Not just decoratively arranged compositions designed simply to please the eye, these paintings are personal solutions to problems that do not hold the same challenge or interest for the observer. More intimately rewarding are Reinhardt's new gouaches. (To Nov. 20.)—J. K. R.

Modern Printmakers

Nine modern printmakers reveal the variety and quickened tempo of contemporary graphic art, in a group exhibition at the Bertha Schaefer Gallery.

As swift-paced as any prints in the show are those by Sue Fuller, who uses singing color and moving line for her compositions of children at play. White line against black contributes to the effectiveness of Louis Schanker's abstract *Evolution*, as it also does in Worden Day's engraving, *Primavera*.

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Two etchings shown for the first time by painter Ben-Zion are unmistakably his and seem to have required little transition—in approach or choice of subject matter—from his painted work. Different from his recent painting, however, is Will Barnett's fine lithograph.

Outstanding, as always, are two prints, an older and a new one, by S. W. Hayter, an artist whose influence has stimulated and changed the character of modern prints. Works by Karl Schrag, by Alice Woods and by Oliver Chaffee complete the exhibition. (From Nov. 7-26.)—J. K. R.

Tworok at Egan

The semi-abstract style of Jacques Tworok, showing at the Egan Gallery, is not always communicative, but then it is often very interesting. The white dress of the model in *Seated Figure* emerges from the dark background, but its brightness does not destroy interest in the subtle modeling of the dark head. In *a Deep Wood* is a brooding abstract tapestry that conveys well the feeling of strong and tangled forms, while another sunlit landscape renders character of kind and place with distinction. A still-life of objects arranged in parade-like fashion, in lighter palette, is studious but not dull. (To Nov. 5.)

—J. K. R.

Moods in Watercolor

June Schwartz, who recently showed watercolors at the Marquie Gallery, displays a lively fancy backed up by fluent brushwork and effective patterning. In a group of more than twenty pictures, it is not surprising to find some unevenness. But such works are exceptions to the prevalence of imaginatively perceived subjects, carried out in forms and hues that enhance them.—M. B.

Abstractions by Kees

The Peridot Gallery is giving Weldon Kees a second one-man show of twelve paintings produced since his first exhibition there a year ago. Kees mixes sand with his oils to vary the texture of his "pure" abstractions. He is at times reminiscent of Miro (though Miro's wit is lacking), at others of Klee and Kandinsky.

Kees paints representational figures first, then abstracts from them his decorative patterns. He makes no attempt to achieve perspective, thus *White Composition* is a collection of red, green and yellow forms on a white background, while *Shapes at Night* is a large black oil to which interest is added by the use of sand, black paint at a high gloss and flat black, spotted with dots of red and green. It's reminiscent of a starlit night. (To Nov. 26.)—H. N. L.

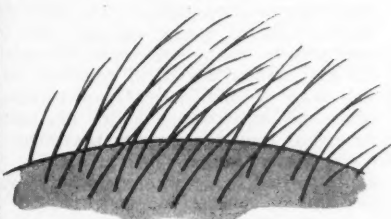
Montagu's Abstractions

In most of Richard Montagu's abstractions at Eggleston, strange amoeba-like forms are pale against a flat, monotone background. The forms of the more successful paintings in this group, such as the attractive *Study No. 18*, have a translucent quality and a wraith-like movement against the steady glow of the background. Mr. Montagu is striving for impressions of color and light. He has some excellent impressions of luminescent quality, but this alone does not always constitute a good painting. (To Nov. 15.)—P. L.

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ART BOOKS

By JUDITH K. REED

Appreciating Art

"Principles of Art Appreciation" by Stephen C. Pepper. 1949. New York: Harcourt, Brace & Co. 326 pp. Illustrated. \$4.75.

Any one who has tried to explain the difference between a good painting and a bad, or point out the diverse aims and functions of a photograph, illustration and easel painting, or tried to show the belligerent layman that Oriental perspective is as valid as Western conventions, or convince a conservative-minded friend that abstract artists face serious problems of composition, design and color relationships—knows how difficult it is to speak clearly and informatively on the subject of art value. All art enthusiasts then, whether they only want to increase their own knowledge and enjoyment of art or, being sure that they recognize a masterpiece when they see one, wish to be able to explain that recognition to others, will find this book an excellent guide.

Stephen Pepper, professor of philosophy and esthetics at the University of California and author of several books on esthetics, has now written a stimulating one for the layman—an unusually good text that amply fulfills its aim: to show those basic principles and methods that must be understood before a broad and knowing appreciation of art can be experienced. Examination of all the qualities that contribute to the success or failure of a picture, sculpture and building, is made—in great detail but in simple language.

Divided into four parts: the psychology of art appreciation (appreciation of art and the formation of taste); general esthetic principles (design, pattern, type, emotion); visual materials color, line, mass, volume); and the visual arts (discussion of the techniques and styles used in painting, sculpture and architecture), the book handles complex matters with ease and interest.

Twenty plates, including four in color, are excellent and incidentally act as illustrations should but so often do not: they are a vital part of the text, rather than a pleasant supplement or extra dividend.

Sculpture Text

"Sculpture: Principles and Practice" by Louis Slobodkin. 1949. New York: The World Publishing Co. 256 pp. of text. Illustrated. \$5.95.

Louis Slobodkin, well-known sculptor, lecturer and author-illustrator of several charming books for children, now contributes another good book to the growing library of thoughtful volumes on the technique of sculpture. Written for the serious beginner who has sufficient time and interest but not necessarily any previous training in sculpture, the book offers step-by-step instruction on modeling, carving and casting in the various mediums, concluding with an additional and detailed chapter on architectural sculpture. Diagrams and photographs of works in progress,

together with reproductions of sculpture, illustrate the text and a separate "Gallery of Great Sculpture," presented with informal and stimulating comments by the author, appears at the end of the book.

Eliel Saarinen

"Eliel Saarinen" by Albert Christ-Janer. Foreword by Alvar Aalto. 1948. Chicago: University of Chicago Press. 154 pp. Illustrated. \$15.00.

A personalized biography of the distinguished Finnish-born architect, designer and city-planner whose works and teaching in this country have had wide influence, this book is appropriately written by Albert Christ-Janer, artist and author who served as museum and library director of the Cranbrook Academy of Art, one of Saarinen's best known achievements. An attractively-printed volume, the book is illustrated with more than 200 reproductions.

A Modern Viewpoint

[Continued from page 12]

proved. Our environment is influenced by modern art. "But this is a truism," said art critic Howard Devree in his review of the show, "which hardly needs proving." It is painfully obvious. I say painfully with malice aforethought. Let me try to explain.

The creative art which is in Man, and its expression, both in a genuine folk-art (Eric Newton to the contrary notwithstanding) and in the work of the leading professional artists of the day, is the source of the national culture. Its spread and utilization should be encouraged in every possible way. Museums and all enlightened institutions and individuals should encourage this kind of a spreading of the creative experience itself. Only when the experiencing comes from within, rather than vicariously from without, is it genuine and valuable and capable of being really absorbed into the community life.

The Modern Museum exhibition completely ignores this other and infinitely more profound truism. In fact it not only ignores it but lends its powerful influence to a further subversion of that issue. American Business, with a few minor and honorable exceptions, subverts this cultural issue as a matter of routine policy because its decisions are motivated by profit and nothing else, and the resulting commercialization of American life is the heaviest and most destructive burden our culture has to bear. An art museum is a non-commercial institution dedicated presumably to the national welfare. If it is so dedicated its one and only logical course is to combat with an enlightened educational program all such dominant subversions of our time. The leading creative artists of the day inevitably, because of their vision and function, become the shock troops in the never-ending battle of ideologies between those forces in society which build and those which tend to destroy the inborn native culture. Art museums should back the artists in this battle for survival. This exhibit does not combat the subversions; it approves them.

[More to follow]

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Birmingham, Ala.

10TH ANNUAL EXHIBITION WATER-COLOR SOCIETY OF ALABAMA. Feb. 1-28. Gallery, Public Library. Open to all American artists. Media: transparent and opaque watercolor. Jury. Prizes. Entry cards and work due Dec. 31. For further information write Miss Belle Comer, Sec'y, Watercolor Society of Alabama, 1114 South 16th St., Birmingham, Ala.

Hartford, Conn.

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Open to all living artists. Entry fee. Circulars and entry blanks available in January. For further information write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

New York, N. Y.

AMERICAN WATERCOLOR SOCIETY 83RD ANNUAL EXHIBITION. Jan. 29-Feb. 19. National Academy Galleries. Media: watercolor, pastel. Jury. Prizes. Fee for non-members \$3 for two entries. Work due Thursday, Jan. 19. For further information write Mr. Ryerson, 58 West 57 St., New York, N. Y.

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. Open to all artists. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

34TH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS AND WOODCUTTERS. Feb. Open to all artists. Media: Prints—Intaglio, Relief, Planographic. Juries. Prizes. Entry fee. For further information write to The Society of American Etchers, Gravers, Lithographers and Woodcutters, 1083 Fifth Ave., New York 28, N. Y.

3RD ANNUAL EXHIBITION OF KNICKERBOCKER ARTISTS. Dec. 16-31. Laurel Gallery. Oils and watercolor. Entry fee, including membership \$5.00. Jury. Work due at Gallery, Dec. 16. For further information write John J. Karpick, 115 Cabrini Blvd., New York 33, N. Y.

REGIONAL SHOWS

El Paso, Tex.

ANNUAL EXHIBITION SUN CARNIVAL FINE ARTS EXHIBIT. Dec. 29-Jan. 2. Open to residents of the territory represented by Sun Princesses. Media: oil, watercolor, pastel, drawing. Fee \$1. Entry cards due Dec. 1. Work due Dec. 19. For further information write Sun Carnival Fine Arts Committee, Norman Studio, 105 Fifth Ave., El Paso, Texas.

New York, N. Y.

EMILY LOWE AWARD. January. Ward Eggleston Galleries. Open to American artists between the ages of 20-30, painting in New York, never having won cash prizes and never having had more than one solo show. Jury. Prizes total \$1,500. Further information at Ward Eggleston Galleries, 161 W. 57 St., New York 22, N. Y.

Norfolk, Va.

8TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. Feb. 5-26. Museum of Arts & Sciences. Open to artists born in Virginia or North Carolina, resident in Virginia or North Carolina. Oil and Watercolors. Jury. Prizes total \$350. Entry cards due Jan. 23. Work received Jan. 16-23. For further information write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 1, Va.

Omaha, Nebr.

THE MIDWEST. Feb. 1-March 10. Joslyn Art Museum. Open to residents of Wyoming, Oklahoma, North Dakota, Minnesota, South Dakota, Nebraska, Iowa, Missouri, Kansas, and Colorado. Media: all types of painting, sculpture, graphic arts, and drawing. Jury. Prizes. Work due by January 16. For further information & entry blanks write to Mrs. Nan Carson, Joslyn Art Museum, 2218 Dodge St., Omaha 2, Nebr.

San Antonio, Texas

2ND STATE CERAMIC AND TEXTILE EXHIBITION. Dec. 14-Jan. 8. Witte Museum. Open to artists born in Texas and residents of Texas. Media: pottery, ceramic sculpture, and woven, printed or painted textiles. Entry blanks and entries due at Museum Nov. 27. For further information write Craft Guild of San Antonio, Witte Museum, San Antonio, Texas.

Seattle, Wash.

21ST NORTHWEST PRINTMAKERS INTERNATIONAL EXHIBITION. Mar. 8-Apr. 2. Art Museum. Open to all artists. All print media. Entry fee \$2.00. Purchase prizes. Entry cards due Feb. 13. Work due Feb. 15. For further information write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Springfield, Mass.

ANNUAL NON-JURY EXHIBITION. Nov. 20-Dec. 10. George Walter Vincent Smith Art Museum. Sponsored by Springfield Art League. Open to League members. Membership dues \$4.00. Work due Nov. 15. For further information write Ralph E. Burnham, 38 Arch St., Springfield 7, Mass.

31ST ANNUAL JURY EXHIBITION. Feb. 5-26. George Walter Vincent Smith Museum. Sponsored by Springfield Art League. Open to League members. Membership dues \$4.00. Media: oils, watercolors, prints, sculpture and crafts. Jury. Prizes. Work due Jan. 25. For further information write Ralph E. Burnham, 38 Arch St., Springfield 7, Mass.

Youngstown, Ohio

15TH ANNUAL NEW YEAR SHOW. Jan. 1-31, 1950. Butler Art Institute. Open to present and former residents of Ohio, Penna., Va., W. Va., Mich., Ind. Media: oil, watercolor. Jury. Prizes total \$1,100. Entry fee \$1. Work due Dec. 11. For further information write Secretary, Butler Art Institute, Youngstown 2.

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Art School News

Careers by Mail

How WOULD YOU LIKE to study writing with Shakespeare, music with Beethoven, and painting with Rembrandt? That might be difficult to arrange, but if your dreams are less grandiose and you want to study commercial art with the people who are most successful at it, why try it, and right in your own home.

The story starts in the studio of Al Dorne, a most successful commercial artist with a soft spot in his heart for the youngster fresh out of school who wearily trudges from studio to studio and agency to agency lugging his huge portfolio of sketches. After years of listening sympathetically to the sad tales of these world-be artists, who couldn't seem to make their talent earn them a living, Mr. Dorne started the Institute of Commercial Art. The school aims to teach the student good and marketable art. And who, reasoned Mr. Dorne, could better teach Commercial Art than the most successful Commercial artists? So the Faculty of the Institute reads like a Who's Who in Commercial Art. Norman Rockwell, Al Parker, Ben Stahl, Stevan Dohanos, Jon Whitcomb, Robert Fawcett, Peter Helck, Gilbert Bundy, Austin Briggs, Harold Von Schmidt, John Atherton, Fred Ludekens and the indefatigable Mr. Dorne. The problem was that these men are too busy to spare time for classroom teaching, and too widely scattered to be brought together in one place, and the solution was a correspondence course.

From its headquarters in Westport, Conn., the school sends lessons to students, and forwards students' work to instructors for criticism.

The basic course that the school offers is a two-year course of twenty-four lessons, which takes the student from his first encounter with paper, pencil, and other paraphernalia through his first job to his final emergence as a well-grounded artist with lots of commercial know-how.

Before the student begins the courses he is given a special Art Talent test. The first part of this test is an extensive questionnaire, which is designed to find out about the student's background, previous training and personality. The rest of the test is designed to test ability to compose objects into an interesting picture, taste (this section is based on the famous Meiers test), and free-hand drawing ability. The test not only gives a rough estimate of the student's ability, but it can be studied by all his teachers, who will then have a clear picture of the individual with whom they are dealing.

The mechanics of the school's operation are quite simple. Each month's lesson is printed on large sheets of paper, perforated so that all the lessons can be kept in special binders the school provides as a permanent reference book, and sent to the student. The student studies the lessons, which are designed to require about 20 hours of work per month, and does the homework which he returns to the school. This, in turn, is studied by the instructor, who makes corrections, not on the student's work

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itself but on sheets of tracing paper placed over it (where is the artist who doesn't hate to have his work touched by others?). Homework with corrections are then returned to the student with a letter of criticism. This operates so that the student gets the criticism of Lesson One with Lesson Three and so forth.

Most of the basic course was written by Mr. Dorne and Mr. Ludekens. Special problems are discussed by experts in that subject. For example, the section on lettering is written by Tommy Thompson.

Remembering that example is better than precept, the instructors have designed the lessons themselves to be an object lesson in good layout and design. The text is accompanied by hundreds of lucid diagrams as well as numberless illustrations from magazines and advertisements by faculty members, and is not complicated by any "turn to Figure 9" or "refer to page 17" business.

At the Institute the business of earning a living is treated with as much seriousness by the teachers as by the student. By the time the student has studied for ten months, he is ready to get his first job as a commercial artist. The eleventh lesson is devoted to a study of the type of work a beginner might expect to get. The requirements of the small advertiser, retouching, use of mechanical aids, differences in techniques needed for newspaper or magazine reproduction are all discussed here. Some sound advice on the technique of getting jobs and breaking into specialized fields is also offered.

Once the student has completed the basic course, he is ready for the school's *piece de resistance*. This is a shorter course of 12 lessons, called *How I Make a Picture*. Actually there are 13 different *How I Make a Picture* courses, one by each of the school's instructors. The student selects the one artist he wishes to study with and takes that course. The course is, of course, more advanced than the basic course, but the mechanics are similar. Lessons are corrected and criticized by the artist who has written the course, and each artist only accepts a few students. This course is open to working artists and qualified art students as well as to graduates of the more elementary course.

For a person of determination with a strong desire to study and to work at commercial art, any minor difficulties are indeed negligible. Certainly, as a program of study, the course offered by the Institute of Commercial Art is matched by few schools. And to the person living away from the large cities, or unable to attend regular classes, a correspondence course is a real God-send. (Correspondence courses in fine arts will be discussed next issue.)—PESELLA LEVY.



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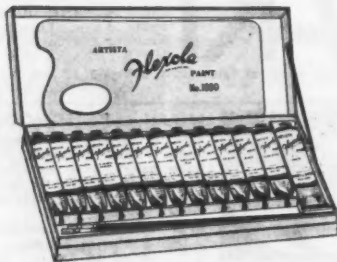
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Give and Take . . . Quote, Unquote

In the spirit of recognition and help, we share the following excerpts from letters received up to this deadline and not mentioned elsewhere, together with a few brief reflections experienced as we read them. **ARIZONA**—Accounts of what that Western State can and does do are also delivered in person. "Glad to co-operate with you in any manner you wish to point out." **CANAL ZONE**—"Will work again for American Art Week." **CONNECTICUT**—"For the first time in history we are having an exhibit in Hartford." That isn't all. They've a whale of a calendar—things happening everywhere. **CALIFORNIA**—"Prize much the certificate of appreciation. I will be pleased to serve again." "Happy about last year's results; hoping for even better this year." **FLORIDA**—"Cultural Theatre is proud to lead in the Honor Roll. Want to maintain it." Looks like the limelight will not dim where they are known for cultural programs here and abroad. "We are anxious to make our part of the celebration impressive and educational to the people of the Palm Beaches." "Our little city cannot resist observing with a Street Fair where anyone can exhibit his hobby in any field of artistic expression. We are located in a beautiful spot on hills among beautiful lakes and cypress trees,—an artist's paradise!" Congratulations to Orlando Art Association on its 25th Anniversary and year book part of American Art Weeks effort. "One feature will be individual artist displays inside as many stores as we can influence, with stress laid on going inside to see So-and-So's work—well shown during that week." Congratulations also to St. Augustine Art Association, large fastgrowing, for co-operation with Art Weeks. **HAWAII**—Aloha Week coinciding with American Art Weeks, we look to our possession, where considerable interest has been revived. Recently, one of the largest business concerns on the Islands used, as a feature to celebrate its centennial, paintings depicting old Hawaii. "I thought you might wish to pass it on during American Art Weeks that there were many favorable comments on this type of feature heard at the showing. Fond Aloha!" **ILLINOIS**—Step up to the library desk and get one of those book marks, prepared by the Evanston Art Center. It will tell you the new books on architecture, paintings, hobbies, crafts, etc., and on the other side is a real lure for affiliation. Spend a day at their Street Fair. Chicago says "We appreciate greatly your excellent suggestions. These American Art Weeks are

fine things and your circular brings the artist's contribution to living quite clearly in the open where it should always be." **KANSAS**—You should read one of the bulletins that go out from their Director. How can any one them miss? **LOUISIANA**—"Want to be at the top." Look out competitors with your Record Books! **MASSACHUSETTS**—"We wish to inform you of our continued and vital interest in the November program highlighting American Art and sponsored by the American Artists Professional League." **NORTH CAROLINA**—"Our educational leaders are pleading for what we hope to accomplish in our state-wide awakening in Art. Through the material means that bring our people closer together in their cultural aspirations, we hope to lay the groundwork for a real interest in Art among our citizenship. So many people say they know nothing about art, and do so with a sort of pride, but we certainly do not want our young people to grow up with such an attitude. We are trying to train them to have some real convictions about art and its high value." **NORTH DAKOTA**—6,000 people registered at an American Art Weeks exhibit in Bismarck. Wonder what the New York turn-out would be if someone presented American Art Weeks with a hall for an exhibit—out of all the steel on Manhattan? **NEW HAMPSHIRE**—"It is a pleasure to accept my reappointment as it seems to have become a part of my life after having served so many years."

NEW JERSEY—Probably the originator of the Weeks idea, having used the entire month of November for art encouragement for many, many years, again announces their calendar, now that their successful Spring Lake annual Number 13 is a matter of record for the Book. First week, opening of State Exhibit, Montclair Art Museum, Montclair and all local exhibits. Second week, sales of art and handicrafts, art activities in schools. Third week, exhibitions and open house in studios. And the last week, awards, parties, closings, garnering publicity and other material for the Record Book. All power to our Gold Medal state! **OHIO**—Here the League has a veritable Paul Revere bringing the Dayton art groups into the fold and now lays ground work in Cleveland, Willoughby and Akron—enthusiastic, prophetic. **OKLAHOMA**—Repeat on the uniformly inclusive program. "Like the April dinner date and will try to come." **OREGON**—Two leaders strong for the state, which is credited with Art Week inception. We're sure they'll back their idea! **PENNSYLVANIA**—Octoraro Art Association opens with a Beaux Arts

Ball. May you have the next? MAINE—Dependably repeating. MISSOURI—"Plans are under way in St. Louis." We always get a good report from there. TEXAS—"All living artists in West Texas for the 4th year observing American Art Week." VIRGINIA—"... wishes to express appreciation of the interest and highly successful efforts of the National Executive Committee applied to American Art Week." WASHINGTON—"We are deeply devoted to all efforts to further art in our community, and to stimulate as far as possible a greater love of the Beautiful and to develop a desire for perfection and understanding of Art among the young and old of our community."

And not only state groups write. For example: CHURCHES—"St. Marks Episcopal in Monroe, Connecticut sponsoring exhibition." "Exhibition in New Jersey at the invitation of minister of Methodist church of South Orange." "CHRISTMAS—"We are making it a practice this year to make our gift to artist friends a membership in the American Artists Professional League with ART DIGEST subscription." GOVERNORS—"Our Governor is a real go-getter and progressive, lending his efforts to this challenging cause of Art." MEMBERSHIP—"Have you seen 'Why Membership in the AAPL?' and do you need an enrollment blank? 'Thanks for the invitation to join AAPL.' I want to renew my membership."

We and Our Postman Ask Cooperation

Please note these details re your Record Books in competition.

The deadline for their receipt is the last of February 1950. Send them to Wilford S. Conrow, c/o Jerry Nelson, Asst. Supt., Stage Entrance, Carnegie Hall, 155 West 56th Street, New York, N. Y. PLEASE ADDRESS THEM PLAINLY. Avoid love's labor lost. Take every precaution to have your Record Book reach the judges promptly.

A case we sadly regret is that of the new Chapter of the Eastern Shore of Maryland, whose report, last year, did not arrive in time to be in competition. This was very discouraging because this "new ditch" through which our channels flow was dug by our Gretchen K. Wood and 50 new members, who, under her leadership, put on a fine Art Week celebration there. This same Gretchen Wood started the chapter in Puerto Rico and worked hard for it for 7 years, sending in enlightening bulletins and snappy reports all during that time. It's leaders like this—believing, untiring, self sacrificing—whom we hate to see disappointed in their efforts.

Another case, last year, was that of the report of the Regional Director of New York State, which was lost so that no recognition could be made of the many celebrations in the state or of the faithful workers who made the project such a success. But work is going ahead there again this year and we quote from a recent release:

"American Art Week is to be enthusiastically celebrated in the mid-Hudson area according to reports coming in to the regional director, Mrs. Percy W. Decker, who has held this post for the last nine or ten years for the A.A.P.L.

"Albany, under the chairmanship of Robert Wheeler, Director of the Albany Institute of History and Art, will put on a fine show with the Albany Artists Group cooperating. Other smaller towns in Albany County are planning celebrations. *Columbia County*: The newly organized Arts and Crafts Guild of Columbia County with a membership of around 100 put on a splendid show in Hudson last year under the Chairmanship of Miss Alice Parker. Classes have been running all through the year with Paul Louis Jonas (sculptor) and Stanley Bate (painter). The celebration in the county, Mr. Jonas assures us, will be even better than last year. *Dutchess County*: Poughkeepsie, from almost the first American Art Week has, under the capable guidance of the Dutchess County Artist Association, celebrated in a big way and the President, Philip Mylod, is carrying on the same tradition established by this progressive organization. *Greene County*: Nearly all towns and villages in Greene County are planning some kind of a celebration for American Art Week. Catskill, under the Catskill Arts and Crafts Guild, will have its annual showing of paintings and crafts. *Ulster County*: The first celebration in Ulster County, as well as Greene County, started nine years ago and not a year has gone by without fine displays. Mrs. John Shults, Mrs. E. Clark Reed and Mrs. Dorothy Hoemer are again giving their time and efforts to make this year a banner one for art. One of the highlights of the 1948 celebration was that put on by the newly formed Ulster County Artist Association, whose president was Alexander Fuhrman."

—HELEN GAPEN OEHLER.

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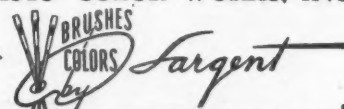
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CALENDAR OF CURRENT EXHIBITIONS

ATHENS, GA.
Museum of Fine Arts Nov.: *Textiles & Wallpaper Designs*.
Fine Arts Gallery Nov. 11-Dec. 12: *Lamar Dodd*.

ATLANTA, GA.
High Museum To Nov. 15: *Robert S. Rogers; Artist Member Group*.

BALTIMORE, MD.
Museum of Art Nov. 6-27: *Drawings & Prints by Kuniyoshi*.

BOSTON, MASS.
Belvedere Gallery Nov.: *Drawings, Paintings and Sculpture*.
Brown Gallery Nov.: *Alexander Calder*.
Copley Society Nov.: *Steele, Doll & Richards Nov.: Contemporary American Paintings*.
Guild of Boston Artists Nov.: *Portraits by Waldo Murray*.
Holman's Print Shop Nov.: *Prints, Maps, Americana*.
Institute of Contemporary Art To Nov. 20: *Lionel Feininger, Jacques Villon*.
Museum of Fine Arts Nov.: *Old Masters & Contemporary Paintings*.
Smith Gallery Nov.: *American Paintings*.
Vose Galleries Nov.: *Contemporary American Paintings*.

BUFFALO, N. Y.
Albright Art Gallery Nov. 1-27: *Modern Wallpaper*.

CAMBRIDGE, MASS.
M. I. T. Nov. 7-25: *American Textiles '48*.

CHICAGO, ILL.
Art Institute To Dec. 18: *20th Century Art from the Arensberg Collection; Gauguin Prints*.
AAA To Nov. 3: *Gertrude O'Brady; Nov. 4-23: Milton Avery*.
Boyd-Britton Galleries Nov. 1-24: *Prints by Josef Albers; Platt*.
Chicago Galleries Assn. Nov.: *29th Exhibition of Artist Associates*.
Findlay Galleries Nov. 7-19: *Laura Neese*.
Frank J. Oehlschlaeger Nov.: *Francis Chapin & Rudolph Pen*.
Palmer House Galleries Nov. 3-24: *Jane & John Walley*.
Well-of-the-Sea Gallery Nov.: *Richard Koppe*.

CINCINNATI, OHIO
Art Museum To Nov. 22: *Josef Albers*.

CLAREMONT, CALIF.
Howell Gallery Nov. 1-Dec. 15: *Rembrandt Etchings*.
Pomona College Nov.: *Mayell Arch-ai Chinese Collection*.
Scripps College Nov.: *Pre-Columbian Art*.

CLEVELAND, OHIO
Institute of Art Nov.: *Ceramics & Textiles by Charles Mosgo*.

COLUMBUS, OHIO
Gallery of Fine Arts Nov.: *Gothic North, 25th Ohio Watercolor Annual*.

DETROIT, MICH.
Institute of Arts Nov. 1-22: *50 Books of the Year*.

DALLAS, TEXAS
Slazy Galleries Nov.: *French & American Paintings*.

ELGIN, ILL.
Academy Art Gallery To Nov. 18: *Eustice, Tryba, Chipman*.

HONOLULU, HAWAII
Academy of Arts Nov.: *Madge Tennent*.

INDIANAPOLIS, IND.
John Herron Art Institute Nov.: *William Merritt Chase Centennial*.

ITHACA, N. Y.
Cornell University To Nov. 19: *J. L. Steg Prints*.

KANSAS CITY, MO.
Art Institute To Nov. 13: *Pavel Tchelichev; Drawings from Whitney Annual; Robert Bailey*.
Nelson Gallery Nov. 6-28: *French Provincial Ex-Votos*.

LOS ANGELES, CALIF.
County Museum To Nov. 13: *The California Centennials*.
Cowie Galleries Nov.: *Contemporary American Paintings*.
Esther's Alley Gallery Nov.: *Contemporary American Paintings*.
Hatfield Galleries Nov.: *Modern French & American Paintings*.
Stendahl Galleries Nov.: *Ancient American & Modern French Art*.
Taylor Galleries Nov.: *Contemporary American Paintings*.

Vigevano Galleries Nov.: *French & American Paintings*.
Frances Webb Galleries Nov.: *Contemporary American Paintings*.

MANCHESTER, N. H.
Currier Gallery of Art To Nov. 6: *Monet & the Beginnings of Impressionism; Nov. 6-27: Folk Arts*.

MIAMI, FLA.
Terry Art Institute Nov.: *Watercolors from Ferargil Gallery*.

MINNEAPOLIS, MINN.
Institute of Arts Nov.: *Masterpieces of Sculpture; Great Prints*.
Walker Art Center To Nov. 13: *Made in Minnesota; From Nov. 13: 2nd Biennial of Paintings and Prints*.

MONTCLAIR, N. J.
Art Museum To Nov. 27: *19th Annual N. J. State Exhibition*.

NEW HAVEN, CONN.
Yale University Gallery To Nov. 20: *The Smibert Tradition*.

NEWARK, N. J.
Newark Museum Nov.: *Ward Family Portraits; Peruvian Exhibition*.

OKLAHOMA CITY, OKLA.
Art Center Nov.: *Lawrence T. Stevens; Claude Montgomery*.

OBERLIN, OHIO
Allen Art Museum Nov. 1-20: *From Daumier to Matisse*.

PASADENA, CALIF.
Art Institute To Nov. 21: *Arts of Persia & Mohammedan India*.

PHILADELPHIA, PA.
Art Alliance To Nov. 11: *Mitchell Siporin & Ruth Gikow; To Nov. 28: American Monuments Abroad*.
DeBaux Gallery To Nov. 15: *Lia-Fon-Ming Gouaches*.
McClees Gallery To Nov. 7: *Elizabeth L. Elser*.
Museum of Art To Nov. 13: *Goethe as Print Lover; Nov.: Ming Blue & White*.
Pennsylvania Academy To Nov. 13: *47th Annuals, Watercolor, Prints, Miniatures*.
Woodmere Gallery To Nov. 19: *H. Lester Cooke, Jr.*

PITTSBURGH, PA.
Carnegie Institute To Dec. 11: *Paintings in the United States*.

PORTLAND, ORE.
Art Museum To Nov. 20: *30 Paintings—Davis, Kuniyoshi, Watkins; To Nov. 13: Ramos-Martinez Memorial*.

POUGHKEEPSIE, N. Y.
Three Arts To Nov. 30: *Portraits by Olive Bigelow*.

RICHMOND, VA.
Museum of Fine Arts To Dec. 11: *Calder & Sculpture Today*.

ROCKLAND, MAINE
Farnsworth Gallery Nov.: *George C. Wales; Five Maine Painters*.

ST. LOUIS, MO.
City Art Museum To Nov. 14: *Mississippi Panorama*.
M. H. De Young Museum Nov.: *10th Annual Society of Western Artists; Oils by Antonio Sato-mayor*.
Lucien Labaudt Gallery Nov. 2-25: *Lucille Austin; Alonzo Smith*.
Legion of Honor To Nov. 13: *18th Cent. French Art; Charles Hoffbauer*.

SYRACUSE, N. Y.
Museum of Art To Nov. 9: *13th Watercolor Annual S. F. Art Association; To Nov. 14: Japanese Decorative Arts*.

TOLEDO, OHIO
Museum of Art From Nov. 4: *Scottish Paintings*.
National Gallery Nov.: *Horace Galatin Bequest*.
Public Library Nov. 1-29: *Watercolors by Henriette Lauterman*.

WICHITA, KANSAS
Art Museum Nov.: *Kansas Painters; Acquisitions*.

NEW YORK CITY

A.C.A. Gallery (63E57) To Nov. 5: *Anton Refregier; Nov. 7-26: David Burluk*.
A-D Gallery (130W46) To Dec. 2: *Alvin Lustig*.
America House (485 Mad.) To Nov. 11: *Sainted Glass; From Nov. 14: Christmas Gifts and Cards*.
American British Art Gallery (122 E55) To Nov. 17: *Ballet Sketches for Checkmate by E. McKnight Kauffer*.
American Youth Hostels (351W54) Nov.: *Member's Paintings*.

Argent Galleries (42W57) Nov. 7-19: *Schia—Sculpture; Shotwell, Scheinman—Paintings; To Nov. 5: King*.
Artists Gallery (851 Lex.) To Nov. 17: *Ben Benn Retrospective*.
Artists League (77 5th) To Nov. 19: *Maurice Becker*.
A.A.A. (711 5th) To Nov. 12: *Georges Schreiber; Nov. 7-19: Famous Amateurs*.
Acquavella (38E57) Nov.: *Old Masters*.
Babcock Galleries (38E57) To Nov. 12: *19th & 20th Cent. Amer.; From Nov. 14: Eduard Rosenfeld*.
Barbizon Plaza Gallery (101W58) Nov.: *Dan Lutz*.
Barzansky Galleries (664 Mad.) To Nov. 16: *Group Exhibition*.
Binet Gallery (67E57) To Nov. 18: *Guatemala—Humberto Garavito*.
Brooklyn Museum (E'Pkwy) To Nov. 27: *Prints & Drawings by Max Beckmann; From Nov. 2: American Folk Sculpture*.
Arthur Brown Gallery (2W46) To Dec. 25: *Christmas Cards in Industry*.
Buchholz (32E57) To Nov. 5: *Max Beckmann; Nov. 8-26: Andre Masson*.
Carlebach (937 3rd) To Nov. 5: *Sandu Darie; From Nov. 7: Popular Painters of Haiti*.
Carnegie Hall (113W57) To Nov. 13: *Philharmonic Painters Club*.
Carre Gallery (712 5th) Nov. 1-30: *Raoul Dufy*.
Columbia University (116 & B'way) To Nov. 12: *Faculty Exhibition*.
Contemporary Arts (108E57) To Nov. 4: *Snaith; To Nov. 18: Cuthbert; Nov. 7-25: Stanley Twardovics*.
Dellus Gallery (116E57) Nov. 1-21: *Juan Junyer*.
Demotte Gallery (39E51) To Nov. 12: *Sarah E. Hanley*.
Downtown Gallery (32E51) To Nov. 12: *Ben Shahn; Nov. 15-Dec. 3: Reuben Tam*.
Durand-Ruel Galleries (12E57) Nov.: *French & American Paintings*.
Duchacher Galleries (11E57) Nov. 2-26: *Old Master Drawings*.
Ekan Gallery (63E57) To Nov. 12: *Tsvorok*.
Egliston Galleries (181W57) To Nov. 5: *Richard J. Montagu; Nov. 7-19: Irina Blaine*.
8th Street Gallery (33W8) To Nov. 12: *Gotham Painting Club*.
Feigl Gallery (601 Mad.) To Nov. 12: *Gouaches & Oils—Vytalci*.
Ferargil Gallery (63E57) To Nov. 12: *Margaret Duke, Ellison Hoover; Nov. 14-26: Maxwell Mays, Evan Price*.
Galerie St. Etienne (46W57) Nov.: *Autograph Collection*.
Gallery of American Collectors (18 E69) Nov.: *American Folk Art*.
Grand Central Art Galleries (15 Vand.) To Nov. 12: *Jacques Maroger; Nov. 8-19: Denunciation—David Laz; To Nov. 12: Founders Show*.
Friedman Gallery (20E49) Nov.: *Idee Fulkerson*.
Haitian Art Center (937 3rd) To Nov. 5: *Oscar de Mejo; From Nov. 7: Popular Painters of Haiti*.
Hugo Gallery (26E55) To Nov. 12: *Braque, Picasso, Matisse; From Nov. 15: Marie Noailles*.
Janis Gallery (15E57) To Nov. 12: *Piet Mondrian; From Nov. 14: Kandinsky*.
Jewish Museum (5th at 92) To Nov. 14: *Abraham Walkowitz Retrospective*.
Kennedy Galleries (785 5th) To Nov. 14: *Priest Prints; Ballet Prints*.
Kleemann Galleries (65E57) Nov. 7-26: *Johannes Itten*.
Knodler Galleries (14E57) To Nov. 26: *Eugene Berman*.
Koots Gallery (600 Mad.) To Nov. 11: *"Birds & Beasts"; From Nov. 15: Hans Hoffman*.
Kraushaar Gallery (32E57) To Nov. 19: *William Kienbusch*.
Laurel Gallery (108E57) To Nov. 12: *Andre Rac; Nov. 14-30: Baylinson*.
Levitt Gallery (16W57) To Nov. 12: *Seymour Fogel; Nov. 14-30: Laurence Kufperman*.
Lipton Gallery (791 Lex.) Nov.: *Vivette Mood*.
Little Carnegie (146W57) Nov.: *Paintings of A.S.L. Students*.
Little Gallery (Lex. & 63) Nov.: *Jane Peterson*.
Little Red Schoolhouse (196 Bleecker) Nov. 11-20: *Contemporary Artists*.
Luyber Galleries (112E57) Nov.

1-19: *Revington Arthur*.
Macbeth Gallery (11E57) To Nov. 19: *Watercolors—Henry Gasser*.
Matisse Gallery (41E57) Nov.: *Group Show*.
Metropolitan Museum (5th at 82) To Jan. 15: *Vincent Van Gogh*.
Midtown Galleries (605 Mad.) To Nov. 19: *Gladys Rockmore Davis*.
Milch Galleries (55E57) To Nov. 12: *Henry Edmiston*.
Museum of Modern Art (11W53) To Nov. 20: *International Posters, Infantile Paralysis Posters; Modern Art in Your Life*.
Museum of Natural History (Cent. Pl. W. at 79) Nov.: *Tropical Flower Lithographs*.
Museum of Non-Objective Painting (1071 5th) Nov.: *Group Show*.
National Academy (1083 5th) Nov. 11-Dec. 11: *Members Group Show*.
National Arts Club (15 Gram. Pk.) To Nov. 18: *Photoengravers Art Society*.
New Art Circle (41E57) Nov.: *Group Exhibition*.
New School (66W12) To Nov. 4: *Miguel Sopo; Nov. 7-18: Formations*.
New York Botanical Gardens (Bronx Park) Nov. 1-30: *Kathi Urbach—Sculpture in Fabric*.
New York Historical Society (Cent. Pl. W. at 77) Nov.: *City Hall; Gold Fecer*.
New York Circulating Library of Paintings (640 Mad.) *Modern Paintings & Old Masters*.
Newcomb-Mackin Gallery (15E57) Nov.: *American Paintings*.
Newhouse Galleries (15E57) Nov.: *Distinctive Paintings*.
Passedoit Gallery (121E57) To Nov. 5: *Gleizes Retrospective; From Nov. 8: Francis Rose*.
Betty Parsons Gallery (15E57) To Nov. 19: *Ad Reinhardt, Marie Menken*.
Peridot Gallery (6E12) To Nov. 28: *Weldon Kees*.
Peris Gallery (32E58) To Nov. 26: *Rouault Oils*.
Perspective Gallery (34E51) Nov. 2-26: *Artists of Galerie Rene Drouin*.
Pinacotheca (40E68) To Nov. 9: *El Lissitzky; From Nov. 10: Burgoyne Diller*.
Portraits, Inc. (460 Park) Nov.: *Contemporary Portraits*.
Pyramid Gallery (59E8) To Nov. 13: *De Mott, Schloss, Verrarelli*.
Rabinovitch Gallery (40W56) To Nov. 30: *Lens X Group Show*.
Regional Arts (155E46) To Nov. 12: *Frank Montgomery*.
Rehn Gallery (683 5th) Nov.: *Group Show*.
Riverside Museum (310 Riv. Dr.) Nov. 6-27: *N. Y. Society of Women Artists*.
RoKo Gallery (51 Greenwich) To Nov. 16: *Myron Meyers*.
Rosenberg Gallery (16E57) To Nov. 12: *Braque, Matisse & Picasso; From Nov. 14: Max Weber Gouaches*.
Salmarundi Club (47 5th) Nov.: *Thumb-Box Exhibition*.
Salpeter Gallery (36W56) To Nov. 12: *Watercolors by Five*.
Scalamandre Museum (20W55) To Dec.: *Toiles of Today & Yesterday*.
Bertha Schaefer (32E57) To Nov. 5: *Will Burnett; Nov. 7-26: Prints, Ceramics, Group Show*.
Schaeffer Galleries (52E58) Nov.: *Old Masters*.
Schultheis Art Galleries (15 Maiden Lane) Nov.: *Old Masters*.
Sculptors Gallery (4W8) To Nov. 29: *Leo Amino*.
Serigraph Galleries (38W57) To Nov. 12: *Leonard Pytlak; From Nov. 14: Serigraphs Under \$15*.
E. & A. Silberman Galleries (32E 57) Nov.: *Old Masters*.
Tribune Art Center (100W42) To Nov. 15: *Mexican Prints*.
Village Art Center (224 Wav.) To Nov. 4: *Watercolors; To Nov. 11: Sculpture; Nov. 6-25: Graphic Arts*.
Van Diemen-Lilienfeld Galleries (21 E57) Nov. 2-15: *Frederick Frank*.
Maynard Walker Gallery (117E57) To Nov. 5: *Collectors' Finds; From Nov. 7: Group*.
Wallpaper Gallery (49E53) To Nov. 30: *Ilonka Karasz*.
Weyhe Gallery (794 Lex.) To Nov. 3: *Bill Bomar; Nov. 7-30: Hector Xavier Drawings*.
Whitney Museum (10W8) Nov. 6-Dec. 11: *A. H. Maurer*.
Wildenstein Gallery (19E64) To Nov. 15: *Drawings Through 4 Centuries*.
Willard Gallery (32E57) Nov. 1-26: *Mark Tobey*.
YMHA (92 & Lex.) To Nov. 27: *Frank Stout Oils*.
Howard Young Gallery (1E57) Nov.: *Old Masters*.

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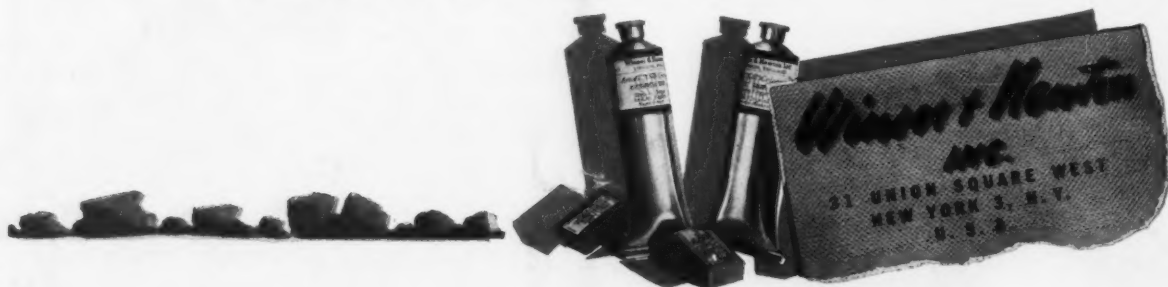
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